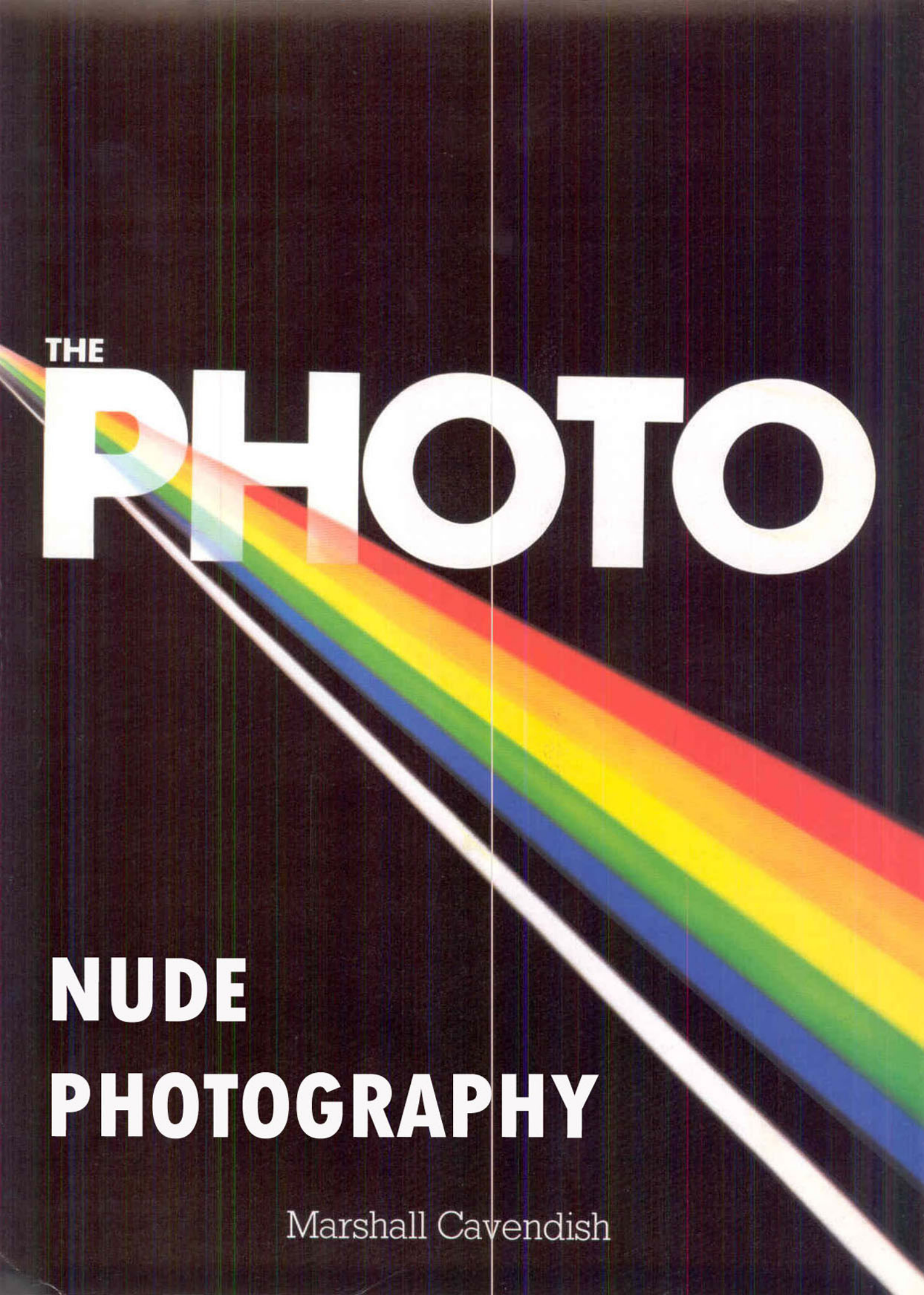
THE
PHOTO
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PHOTOGRAPHY
Marshall Cavendish

Boys photographs girls

Taking pictures of beautiful women may sound like an easy way to earn a living, but, as Michael Boys explains, it involves a lot of hard work

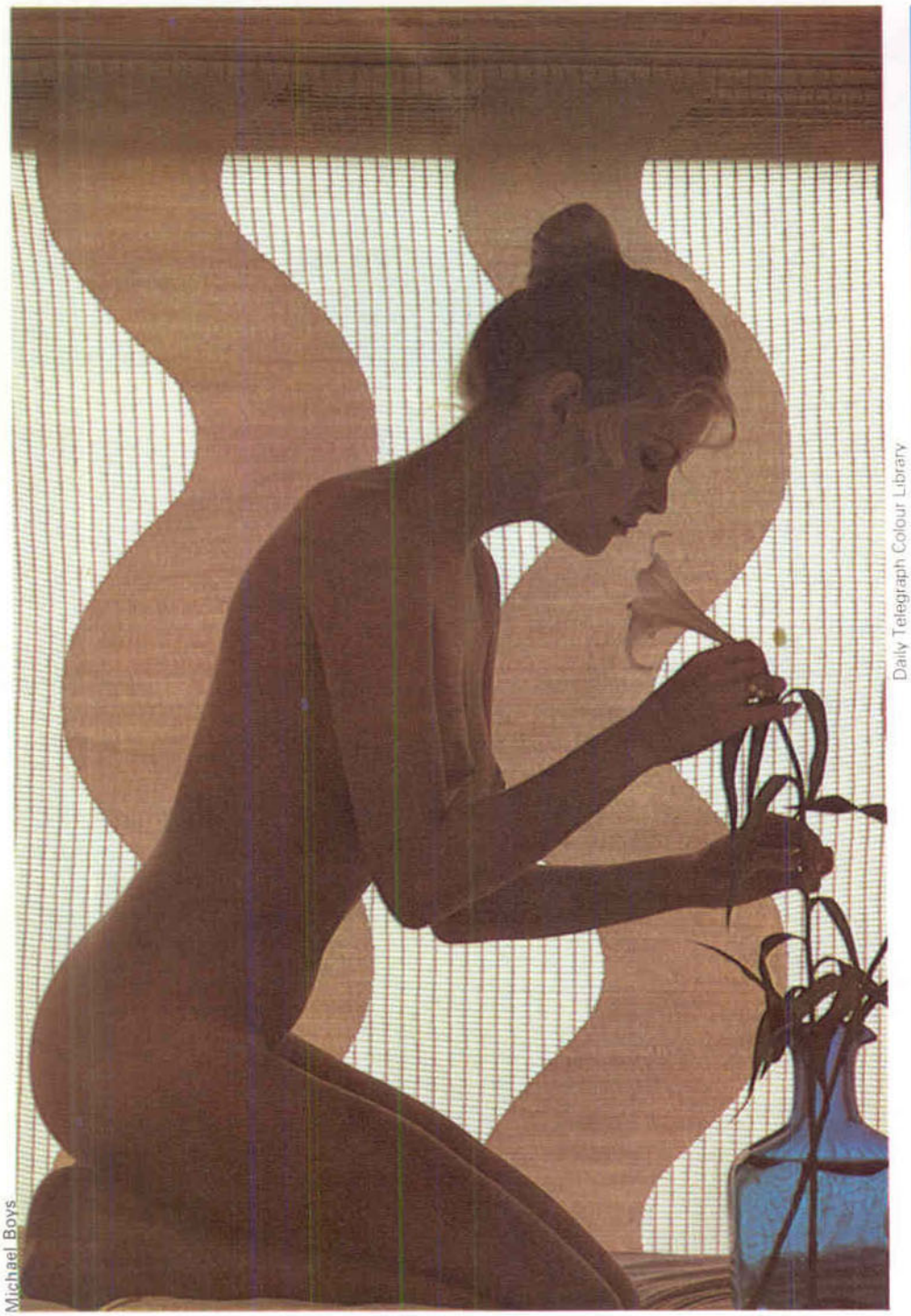
'Visiting hot places with hot women to take dirty pictures' sounds like the starry-eyed young amateur's idea of 'glamour' or 'girl' photography. In fact, it is how Michael Boys, at 50, describes probably his most substantial, certainly his most enjoyable, source of income.

Boys left school at 14, and worked his way up in the photography business through local papers, running a news picture agency, then undertaking theatrical and women's interest work. He sums up the lasting appeal of girl photography as its challenge: 'it's incredibly difficult to photograph a girl without any clothes on and actually get a pictorial result which is sexually exciting or fun, artistically pleasing and witty, and also acceptable to both men and women.'

The work of Boys, and other photographers he admires (such as Sam Haskins and John Thornton) needs to be carefully distinguished. They do not, in the conventional sense, regard themselves as glamour photographers, reserving this label for the 'cheesecake' style of photography, which, as Boys puts it, conveys empty sex appeal.

Boys, by contrast, sees himself as putting girls on the page in a witty, sexy way which makes you say 'I'd like to meet her'. Typical (and world wide) markets for his pictures are the smarter type of calendar produced as a prestige give-away for businesses, and photographic magazines for the amateur.

For Boys, making things perfect begins well before going anywhere near a location. In this type of photography, girls are, to a great extent, the pictures. Use unattractive girls, and you will appear to be a bad photographer. So Boys insists on choosing the models himself.



Michael Boys

Daily Telegraph Colour Library

Backlit by daylight *An imaginative use of background, shot in natural light on Kodachrome 25*

The photographer *Michael Boys with the Nikon automatic which he uses for most of his work*

Sand dune *This picture was taken in the Sahara, using a polarizing filter to eliminate glare from the sand*

Courtesy of Avon Tyres

Calendar shot *One of a set of 'gypsy' pictures which Boys shot in the South of France for a tyre company*

Second only to the choice of model is the location. It has to be a place with pictorial possibilities, it has to have a couple of weeks guaranteed sunshine and it must offer privacy. Obviously, it should not be too far afield.

The front-running choices of location usually come down to one of the Greek islands (Boys often uses Crete or Rhodes), and the best time of year is spring, when the greenery is fresh and there are plenty of flowers. He always insists that if a new site is wanted, the budget contains enough money to visit it, on reconnaissance, before the shoot.

With the girls and the site finalized, there is still plenty to organize. Like most professionals, Boys will not take girls on a trip unless they are ready-tanned, so the models are booked into clinics where they bask under sun lamps—the right shade of brown usually being achieved after about a week. In the days before pre-tanning was available, the harsh, but necessary rule was that girls who showed the first sign of sunburn were put on the next plane home.

The models also visit a make-up artist before departure. She gives them lessons designed to help them achieve the natural, un-made-up look that Boys prefers. At some stage the artist makes up one half of the face, the model does the other half, and a Polaroid picture is taken to record the result for later reference.

Meanwhile, a stylist is collecting clothes and props. For Boys, the right clothes are very much part of the inspiration of good pictures, and if the stylist does her job well she finds sexy, 'non clothes' which fall off easily.

Hair is probably the single biggest headache on location—it continually spoils more carefully set-up shots by blowing out of place, so plenty of combs and ties are taken along. Hair spray and heated rollers are other essential equipment, as is body make-up. Boys prefers the water-based type which can be applied with a sponge. When it is dry, he adds a little mica powder to bring a shine to the skin.

Underlining the supreme importance of good preparation, Boys says that if you want to be a successful photographer of girls you have to be interested in the whole gamut of presentation. 'Don't think you are just a photographer—you're not,' he stresses.

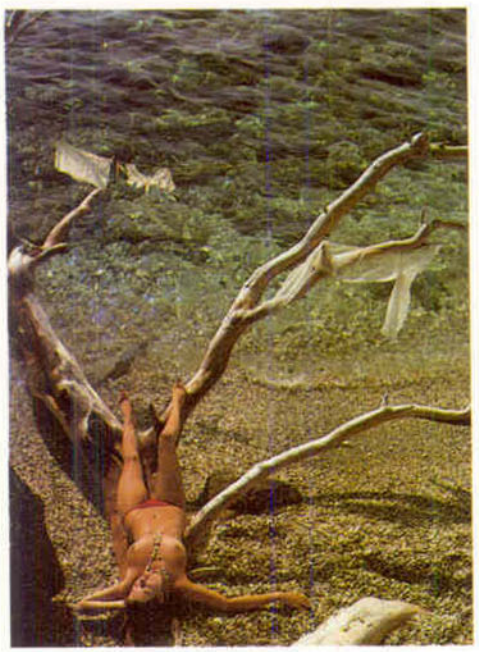
Cameras and film

Boys uses an automatic Nikon. 'I just look in the viewfinder and if it says OK, I push the button.' He uses a range of lenses running from a 24 mm wide-angle to a 300 mm telephoto, and occasionally

borrows a zoom or square fish-eye (which gives a square, rather than round image on the negative). He does not often use a zoom, however, because much of his work is back-lit and zooms tend to give flare in those conditions. His favourite lens is the 300 mm because its minimal depth of field gives an image with just the girl, in bold outline.

Michael Boys relies entirely on the camera's built-in exposure meter, but takes care to 'read' the scene with his own eyes for especially light or dark areas which might falsify the metered exposure. If a picture is technically very difficult, he will use a Bronica, taking 120-size film, because the Polaroid back facility enables him to check exposure before shooting.

Choice of film is usually Kodachrome, which he admires for its softness, and



Driftwood *For this shot, Boys used an 82A filter to compensate for the red content of the early morning sunlight*

fine rendering of skin tones, browns, and greens. For extra speed he uses Ektachrome but finds that it requires much more critical handling—for example in the choice of colour correction filters. He usually takes about a hundred rolls on the average fortnight's trip. When it does arrive, the moment for taking pictures is, says Boys, extremely tense. 'I've usually dreamed up some awful scheme—say a girl draped over a rock 50 feet up a cliff.' The whole shoot is bound to be dominated by practicalities, and until they are overcome there is bound to be tension. At the same time, he is doing his best to give the model the impression that she is good from the start—she is the star of the show, and that she looks marvellous.

If a model is looking dreadful, he uses the tactful approach, never criticizing (unless she is someone he knows well enough), but slowly trying to adapt what she is doing in front of the camera to what he wants. 'A girl needs to be made to think that she, not the photographer, is modifying her poses as the work proceeds.' The correct attitude is that if she is doing it wrong, you, the photographer, have set it up wrong.

Setting up and shots

Boys's main advice to amateurs interested in girl photography is that there can never be too much preparation. Everything about the experience of being photographed should be as attractive and amusing and as natural as possible for the girl. Clothes, especially, should be scrupulously clean as well as exciting to wear. If working indoors, the temperature should be very hot—if it is a comfortable working temperature for the photographer, it will be too cold for the girl. She will not be comfortable, she will not relax, she will probably get goose-pimples and the session will be ruined.

For those doing their first-ever girl photography, Boys recommends concentrating on parts of the body rather than the whole thing. Keep away from the sexually most exciting areas to begin with, concentrating instead on the back, bottom, hands or legs. Then build up gradually to the whole personality.

If a photographer finds a girl who will model partly clothed, or nude, he should not be disappointed if, when it comes down to it, she does not have everything he had hoped for. She is bound to have something good—perhaps a good profile, legs or skin—and any one of

Michael Boys/Courtesy of Avon Tyres

Gypsy caravan *Another calendar shot. The caravan had to be taken from England to the French location*

these can be the basis of good pictures. If it is a good profile, photograph that in every way possible, from fully lit to silhouetted. This way, the girl's bad points will seem less important as her confidence builds up.

Above all, Boys feels that the mistakes amateurs make in this type of photography stem from the attitude summed up by 'you do something with your body, I'll shoot it'. It is the photographer who ought to have the mental picture of what he wants and it is he who must get the girl to achieve it. In other words, it is the photographer's job to get the pictures he wants.

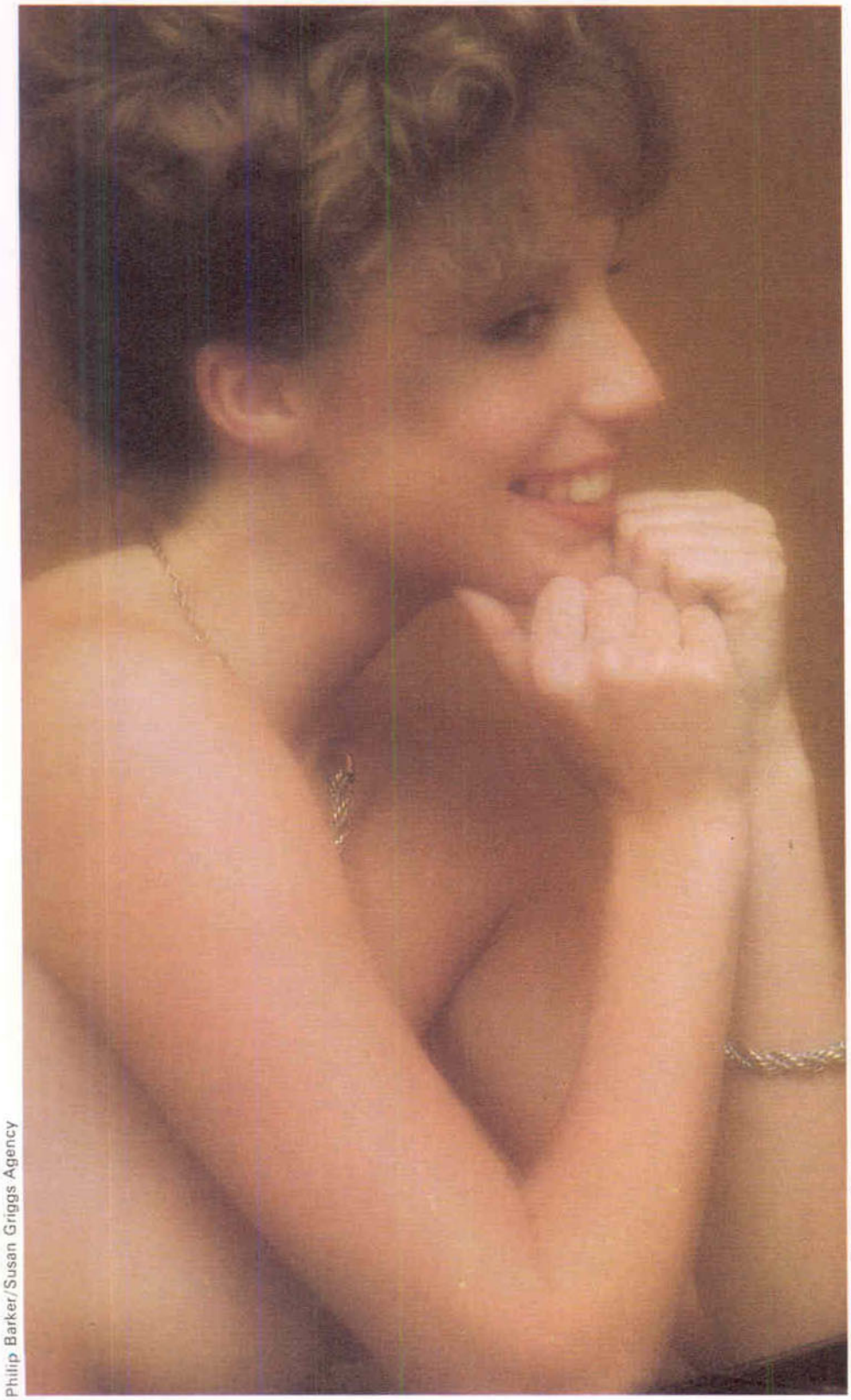
Caribbean colour *This dramatic picture was taken on one of Boys' more exotic locations: the island of Mustique*

Girl with wet hair *This striking image was taken on daylight Kodachrome using daylight and a filtered spot*

Improve your technique

Soft focus

Soft focus is a technique which can create excellent photographs when used carefully. The important thing is to use it in a controlled way so that you can be sure of getting the results which were intended



Philip Barker/Susan Griggs Agency

Sharp, crisp pictures are the sort of photographs most people want to produce. Manufacturers go to a lot of trouble to produce lenses that give the finest possible detail. The viewfinders on many modern cameras incorporate split prisms and other devices to aid precision focusing.

Yet sometimes the picture demands another approach, a different way of presenting the subject. This is where soft focus comes in. By gently diffusing some, or all, of the image a different mood or response is evoked in the mind of the viewer.

Unfortunately, as with all special techniques, there is a tendency for some photographers to overdo it or to use soft focus where it is completely inappropriate. This has given the technique a bad name with some people. They see it merely as a cosmetic treatment for otherwise weak pictures. Such an attitude ignores the fact that many fine pictures have been created in this way. The important thing is to use soft focus in a controlled way where it will create the effect you want.

When to use it

Soft focus originally came into use around the turn of the century when it was used to create photographs that imitated the paintings fashionable at the time. However, it did not take long

Overall diffusion *Strong soft focus obscures skin detail and creates an overall glowing effect*

Pseudo soft focus *A shallow depth of field has been used to mimic true soft focus in this flower shot*

John Sims/Vision International

Michael Boys

Concentrating attention *Leaving the centre clear focuses attention on important details*

before it was realized that if it was used when photographing the fashionable women of the day, it would create a very glamorous effect. This is still one of its main uses today.

In fact, professional photographers tend to use soft focus whenever they want to make a subject particularly attractive and it is frequently used in fashion, glamour, advertising and food photography.

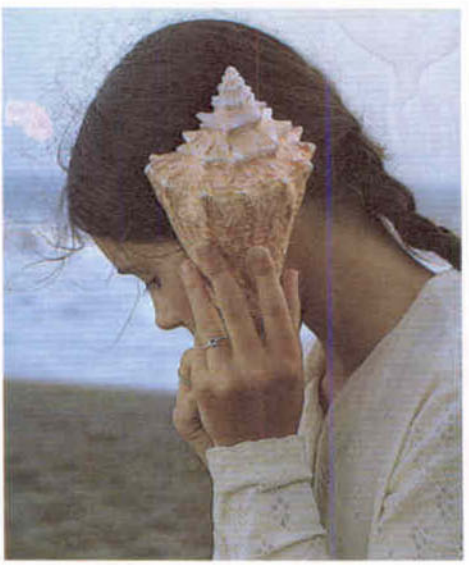
Most amateurs seem to use this approach for portraits, though there is plenty of scope for soft focus in other areas. The original use in landscapes is one of these. By obscuring fine details, the scene becomes more generalized so that it is composed of broad shapes. This can help if you wish to emphasize the beauty of the scene rather than record information about a place.

It can also be used when shooting the bright lights of a city at night. In this situation it further emphasizes the glow of the strong colours in the darkness.

Soft focus while shooting

There are a number of different ways of achieving soft focus in the camera. A translucent material, such as fine gauze, nylon stocking or glass smeared with a petroleum jelly such as Vaseline, can be placed between the lens and the subject. Alternatively a special filter or lens attachment, or even a special soft focus lens, is used on the camera when the picture is being shot. These devices scatter the light in the same way as mist or fog scatters the light from a street lamp. Not only do the fine details merge but the light diffuses outwards from the highlight areas creating a faint glow round them.

Such diffusion also reduces the contrast range of the image compared to the original scene. It is therefore sensible to select subjects that feature strongly contrasting areas. Diffusing subjects that lack contrast will create images that merely look flat.



Clear detail *A good example of how too much detail can destroy the mood of a shot. The background also distracts the eye from the centre of interest, which is the shell rather than the sea*

Fred Lyon/Rapho

Atmosphere *By using soft focus irrelevant detail is obscured and a sense of mystery is created. It also emphasizes the basic shapes*

Simple soft focus

To begin with, the easiest way to create a soft focus effect, without going to any great expense, is to smear Vaseline on to a piece of thin glass or on to a spare UV filter.

There are two rules to observe when using Vaseline. Most importantly, never smear it directly on to the lens. Even if you manage to remove it the lens coating may well be irreparably damaged. Secondly, always use a very fine film of Vaseline. If you are using a 35 mm camera, either a print or a projected slide involves a considerable degree of magnification. Thus any effect created in the camera can end up looking rather crude unless care is exercised during shooting.

When spreading the Vaseline, remember that the direction in which you move your finger, whether in a circular fashion or in a series of straight lines radiating out from the centre, will affect the final result. Even the finest marks will create patterns in the diffused areas. Thus random movements of the hand should be avoided for this will create a chaotic set of diffusion lines.

How much diffusion

At some point you will need to decide whether you wish to diffuse the entire image, smearing all the glass, or only part of it, leaving a hole in the middle. Overall diffusion will appear soft and dreamlike but a clear centre will allow a contrast between sharp and diffused details to be created. By aligning the clear area with an important part of the image you can direct attention to it in a quite striking way.

The size of the clear patch is best determined in relation to the subject by trial and error. With SLR cameras the most effective balance between diffused and clear areas can be determined visually. If you do not have this facility you will have to make some trial exposures and judge the effect in the finished results. When doing this, begin by covering the edge of the image and gradually work inwards with each test until only a small spot is left.

The diffuser-to-lens distance

If you smear Vaseline on to an old or spare UV filter you will be able to screw it into the front of the lens easily. This overcomes the inconvenience of holding the diffuser during exposure. Such attachments cannot be moved away from the lens to vary the diffusion effect because the rim of the filter, being the same diameter as the lens, will soon obscure the corners of the image and cause vignetting.

If you coat the Vaseline on to a larger piece of glass it can be moved from the lens to vary the effect. However, care must be taken to avoid picking up reflections on the rear surface of the glass that will interfere with the image. A tube made of rolled black paper between the diffuser and the camera lens will prevent such reflections.

Special effects

Occasionally you will find a subject with which you can use the smearing of the Vaseline in a quite deliberate way to create a particular effect. By using a thicker layer of Vaseline and applying it in one direction the effect of rain or even shafts of sunlight can be created.

Other diffusing materials

As already indicated, fabrics, such as fine gauze or nylon stocking, can be used to diffuse the image. Always use white or pale tints as these will scatter the light. Dark materials will merely absorb it.

Materials, particularly nylon, can easily be stretched over the front of the lens and held in place by their own elasticity. However, this can easily obscure the focusing and aperture rings. It is more convenient to fix them to a filter holder, such as that used by the Cokin and similar systems.

When using nylon the degree of diffusion can be changed by stretching the material to a greater or lesser extent. It is also a simple matter to create clear areas by making holes in the nylon material.

Aperture and exposure

Changing the size of the aperture has an effect on the amount of diffusion that occurs. Not only does the diffusing material scatter the light rays that create the image, but it also picks up stray cross light from beyond the edge of the image area and deflects it into the camera. Obviously such deflections are going to occur more frequently round the edge of the lens. Thus, when the aperture is stopped down and the light is only passing through the centre of the lens, there is less opportunity for these deflections to occur.

In addition, only those rays passing through the centre of the lens will form the image when a small aperture is used. Those that have been more widely scattered will be stopped by the leaves of the aperture diaphragm. So if you wish to have the maximum amount of diffusion, you should work with the aperture open to its full extent.

Generally speaking, if you use the improvised soft focus techniques as described, you should not need to alter your exposure. However, those with cameras incorporating through the lens metering systems or automatic exposure control may experience minor exposure problems. As already indicated, the diffusing material deflects light into the lens from outside the image area, thus misleading the meter into giving a false reading. So, if you do experience slight underexposure when using soft focus, increase the amount of light reaching the film by up to one stop.

Soft focus filters and attachments

Inexpensive soft focus filters, that can be screwed on the front of the lens or attached by means of a separate holder, are now available in a variety of types that give a number of slightly different effects. Their main advantage is that the effect is consistent from one occasion to another. They are also quicker and more convenient to use than the improvised methods. The disadvantage is that you cannot create the subtle variations possible with fabric or Vaseline. However,

Gianni Ferro

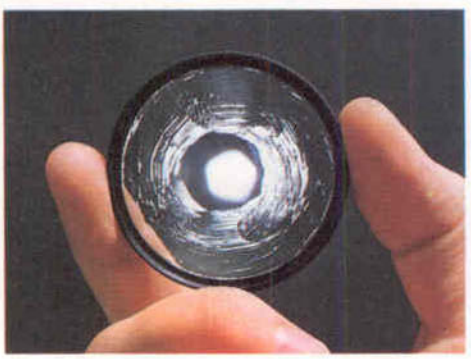
Colour shapes *By diffusing the details of the foliage, attention is concentrated on the shape of the colour areas*

John Sims

Shape *A Cokin fog filter obscures fine detail and also emphasizes the shape of the tree*

Backgrounds *Here a black stocking diffuses highlight areas beyond the lorry to cut out distracting detail*

John Sims



Windmill *By making clear emphatic marks in the Vaseline an otherwise dull area is given interest*

Cottage *A thinly smeared centre and a thick outer area create flare that enhances the 'olde worlde' effect*

Blurred building *Really strong streaking reduces the subject to a series of indistinct shapes*

some systems allow you to combine filters and so vary the degree of softness in the image.

These filters are either Perspex or glass with a very lightly grained surface that creates the diffusion. Some have clear centre spots that allow the contrast effects between sharp and soft areas already discussed. Their effect on exposure is the same as that for improvised filters. Again the size of the aperture affects the degree of diffusion.

Much more expensive soft focus attachments are available that fit on to the front of the lens. The best known is the Zeiss Softar series designed for Hasselblad cameras. A set of three is available that give an increasing amount of diffusion as you pass from numbers 1 to 3. However, no variation is possible as with the cheaper systems and the cost is such that their purchase can only really be justified by the professional user.

Soft focus lenses

In the past, when these effects were much in demand by professional portrait photographers, a number of manufacturers made this type of lens. They still turn up fairly frequently on the secondhand market. However, most were designed for use with studio cameras. Of the large manufacturers, both Fuji and Minolta still make these lenses for 35 mm cameras.

Most soft focus lenses work by combining uncorrected lens distortions with a specially designed aperture plate that exaggerates the softening effect. The more you stop down, the smaller the amount of diffusion created.

The Minolta Vari-Soft works in a different way. The relative positions of the glass elements inside the lens are changed by means of a ring. The disadvantage of all these lenses is their expense, which may be considered to be out of proportion to any advantages that they might have over the cheaper filters.

No matter which method you decide to use, the soft focus technique can produce very pleasing effects. But do not be tempted to use it too often otherwise it will lose its impact and you will find that your photographs lack variety.

Combining filters *In this shot soft focus creates an overall magenta glow and an added starburst filter draws the eye to the highlight on the sunglasses*

Nudes indoors

The nude has been a favourite subject ever since the first images—whether drawn or photographed—were created. For many people, getting started is the biggest problem

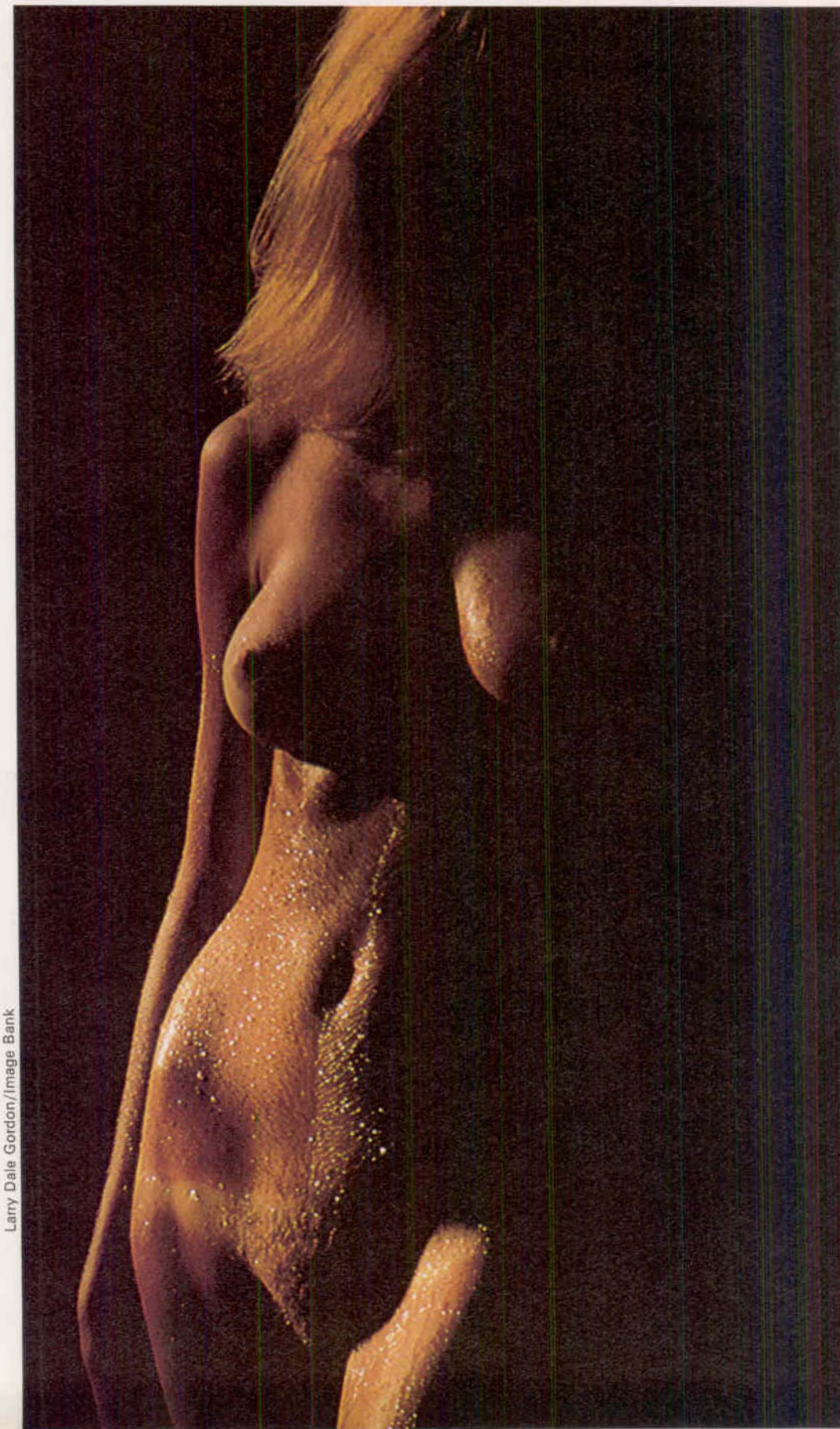
Over the past couple of decades, an aura of glamour has grown up around the professional photography of naked men and women that makes this field seem highly attractive but at the same time unobtainable to the vast majority. Most photographers are aware of the photogenic possibilities of the nude, but few ever explore them. Yet given confidence, and a little luck, there is every chance that you can tackle this subject with the same success as any more accessible subjects.

The biggest problem is finding a model. Some people suggest that a good photographer can make any model look good. While this may have been true once, the constant exposure to pictures of beautiful men and women in the media has raised people's expectations and it now may be truer to say that a photographer can make any model look bad. So before you take any nude photograph you must be confident that your model looks good. If you have doubts, you may undermine your subject's confidence and this will almost certainly ruin your chances of success.

Professional agencies are certainly one of the best sources of models. Professional models are used to posing, and should have few inhibitions. They may also be able to help contribute positively to the session since the most experienced will already have a very good idea of what sort of poses look good and what angles show them off to the best effect. Such agencies can be found in most large towns and most will have at least one model to suit your taste.

Unfortunately, you may have some difficulty arranging a session with a professional model. The agency has to be given precise details of the session you have in mind and must be convinced of the quality and integrity of your work. More importantly, hiring a professional model for even a short session can be very expensive. If you know you can sell the pictures afterwards, the expense may be justified, but most photographers have to look elsewhere.

Camera clubs are one source. Most local clubs have regular nude sessions when a model hired by the club poses for the members. The results are rarely satisfying since it is difficult for the individual photographer to arrange poses but these sessions can make a



Larry Dale Gordon/Image Bank

Figure study *A thin shaft of sunlight in a room is ideal for this type of study, with deep shadows and dramatic highlights for a sense of mystery*

useful starting point. They help you get used to the idea of pointing your camera at a naked body and give you some insight into the photographic potential of various viewpoints.

Nevertheless, there is no doubt that you will eventually want a private session if you are to discover the creative possibilities of nude photography. If you find professional agencies prohibitively expensive, then you might try the life classes at the local art school. Although the models are not necessarily as glamorous, rates are usually less than professional models and the models will often undertake a private session if approached politely and tactfully.

You may find a suitable model among friends and relations and some people may be only too flattered at the suggestion of a nude session. However, most will feel shy or inhibited or may feel that they are not sufficiently photogenic. You must broach the question delicately and convince them that your photographs will show how attractive they really are. It may be that their very selfconsciousness will give the final photograph a natural look impossible with a confident professional model.

Finally, you may be able to ask a total stranger whose exceptional looks attract you. Approaching strangers, though, requires considerable self-confidence and tact, and you must be sure that you can convince them of the honesty of your intentions and the potential success of the session. In this respect it almost certainly helps to have a portfolio of your best work compiled to show them.

Once you have a model, you must arrange a location for the session. Many people tend to think that a large purpose built studio with expensive lighting systems is essential, but pleasing results can be achieved just as readily in an ordinary room using simply the available daylight. The diffuse illumination streaming through a window on a bright cloudy day produces a soft light which brings out all the contours of the body but produces no harsh shadows. And the clear white light gives natural and clear skin tones without showing up unsightly blemishes.

One of the most important requirements for your location is privacy. While a professional model may be used to the occasional interested observer, someone who has never modelled nude before will almost certainly be embarassed by sightseers. You too are probably nervous enough on this sort of session without the additional pressure of an audience.

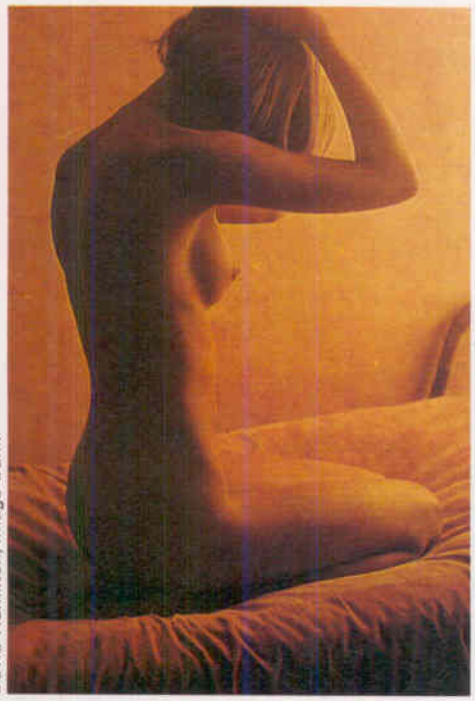
Although it depends on the sort of pictures you want—moody atmospheric shots need low light levels, for instance—you generally need a room with plenty of light. So when you choose your location look for a room with large windows and look through the windows to ensure that they are not overshadowed by trees or adjoining houses. Upper floors are generally better, particularly as they are less easily overlooked, and north facing windows in the northern hemisphere (south facing in the southern hemisphere) always give a soft diffuse light. But remember that the nature of the window can dictate the atmosphere of the picture. A gothic casement window throws an entirely different light on the subject than a modern picture window.

A high window can be restricting because if the subject is reclining, he or she will only be lit from above, while if standing, the feet may be completely in shadow. While this may help you produce beautifully atmospheric shots, it is usually better to find a room where the window sills are very low. Victorian sash cord windows are often good in this respect, but French windows and even conservatories are better still, providing there are few distractions.

Many photographers use the window as the basis of the photograph. One of the most common, and often most pleasing, ways to photograph a nude—particularly a woman—is to stand her at the side of a window gazing wistfully out. There she will be well illuminated by light from the window but she will stand out from the dark area of wall either side of the window—the darkest part of the room. If the light is too harsh, a lace or net curtain over the window should soften it and will often produce an attractive shadow pattern on the girl's body which enhances all the curves and contours. Here a half or three-quarter length shot, suggestive but not too revealing, may be very romantic.

Tony Stone Photo Library

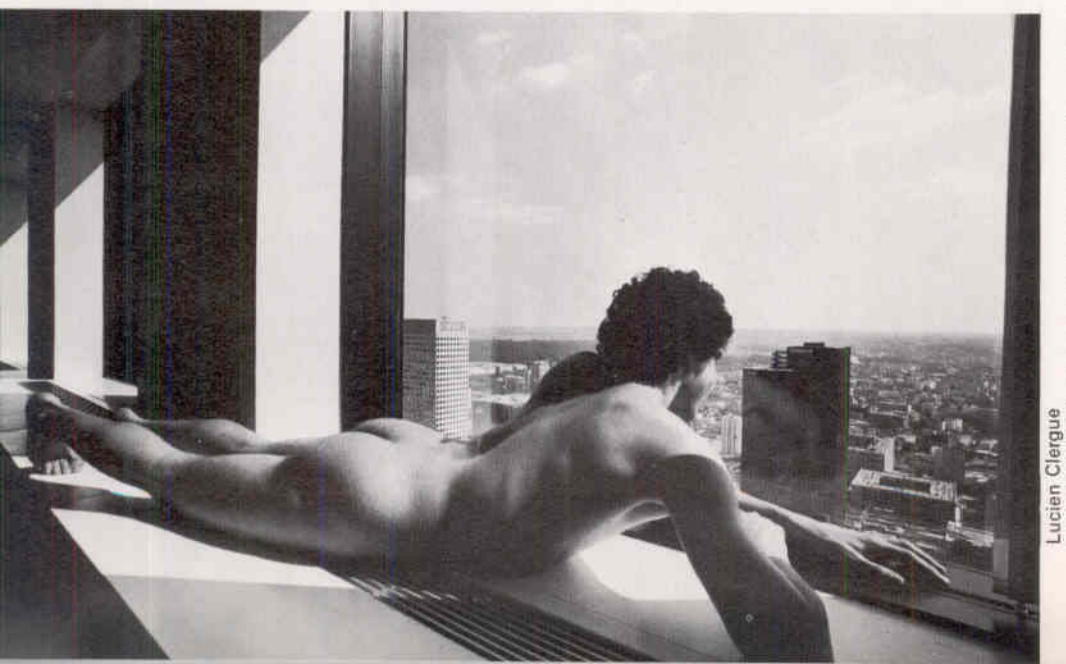
After bathing *Droplets of water help to bring out the texture of the skin and emphasize modelling, adding a touch of sensuality and glamour to the shot*



David Hamilton/Image Bank

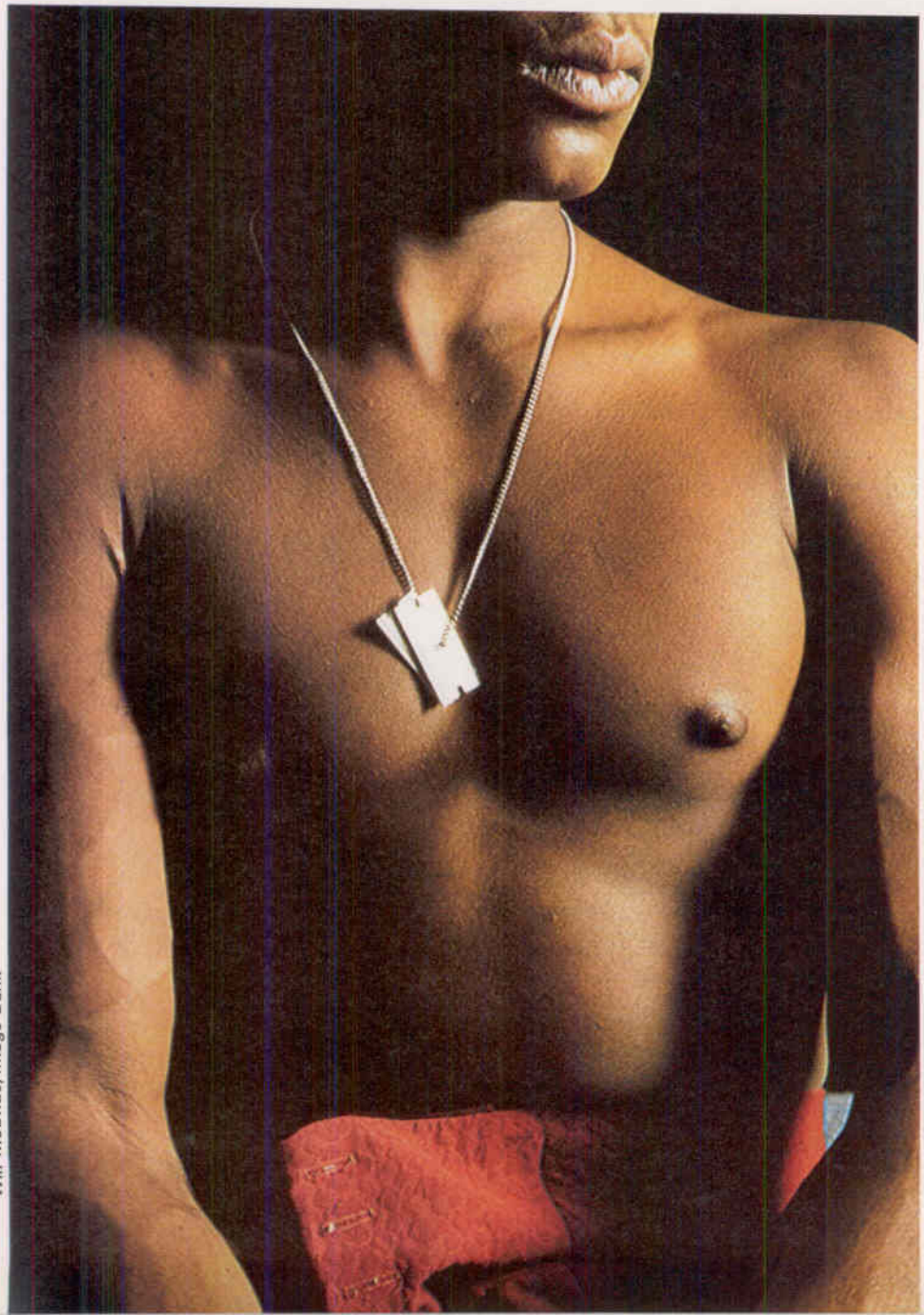
Kneeling *A classic pose—a kneeling model with her hands in her hair. The pose is natural and comfortable and the raised arms help to uplift the breasts*

Looking *Another approach to nude photography—the man's pose is natural and relaxed yet makes full use of the potential that the nude body offers*



Lucien Clergue

Michael Birt



Will McBride/Image Bank

Oriental girl *The model's origins offer an obvious but quite effective cue to the background. Notice how the arched back and pointed toes add grace*

Torso *Male nudes often benefit from strong sidelighting: it makes the main features of the body look solid and emphasizes skin texture*

The decor of the room must depend largely on the type of photograph you want to take. It is useful, though, to have white or pale walls which can reflect light and fill in shadows, but the colour should contrast with the skin tone of your model. A deep sun tan glows against bright white walls while fair skin is lost against a pale pink or cream wall. Similarly a rough textured wall often enhances the smoothness of the skin.

Whatever type of room you choose, the background should usually be kept simple. Soft drapes and cushions are very popular with glamour photographers. The advantage of drapes is that they are easy to use. You can change the colours and arrangements very easily to suit your picture while still providing a clean but interesting background. The curves and folds suggest sensuality while the use of drapes and cushions conveys a sense of the luxurious and the association with bedclothes adds a hint of eroticism. All of these help to glamorize the shot.

But there are many other possibilities for nude photography apart from the obvious glamour shots. You may wish to convey something of your model's personality, in which case a bedroom full of their personal belongings and decorated to their taste might provide a suitable location. You may wish to show an innocent and natural-looking girl against the decay and barrenness of a derelict house—both stripped and laid

Larry Dale Gordon/Image Bank

Close-up *Moving in close can give almost abstract results, enhanced here by the shadows from the blind, but curves and colouring help to retain sensuality*

Lucien Clergue

Verdant cityscape *The nude need not be the dominant element in the shot. Here the nude is merely part of a visual statement made by the picture*

bare but in entirely different ways. These sort of pictures often have an indescribable sense of wistfulness which may be enhanced by the soft light in such houses. Or you may wish to contrast the rounded beauty of the girl with the straight hard lines of modern buildings and furniture. The possibilities are endless.

Many photographers nowadays bring a touch of off-beat humour into their picture by photographing nudes in incongruous locations or with somewhat bizarre props. A girl wearing only dark glasses, long black gloves and fish-net stockings may thus be posed against a standard office desk.

Before you start shooting, you should have a very clear idea of precisely the type of shot you are looking for. Try and plan every shot carefully before the session so that you can direct your model from pose to pose with total confidence. Some professionals write up a detailed shooting schedule before a session so that they waste the minimum of time moving between shots and can project an image of complete control. Of course, you may fit impromptu shots into the session very successfully—many attractive candid shots have been shot in the resting period between poses—but it is essential to have a clear idea of what you want before the session.

The relationship between photographer and model during the session is an essential part of the photograph. Both photographer and model need to be at ease with each other—any tension will usually ruin the chances of your pictures looking natural and unforced. Remember that undressed, most people feel exceptionally vulnerable. You must go out of your way to reassure your model and build up their confidence. Involve them in the creative process. Explain the sort of pictures you are looking for and get them to suggest ways of creating the effect you want. And make sure that they are physically comfortable. A cold model is unlikely to be cooperative and may be covered in unsightly goose-pimples.

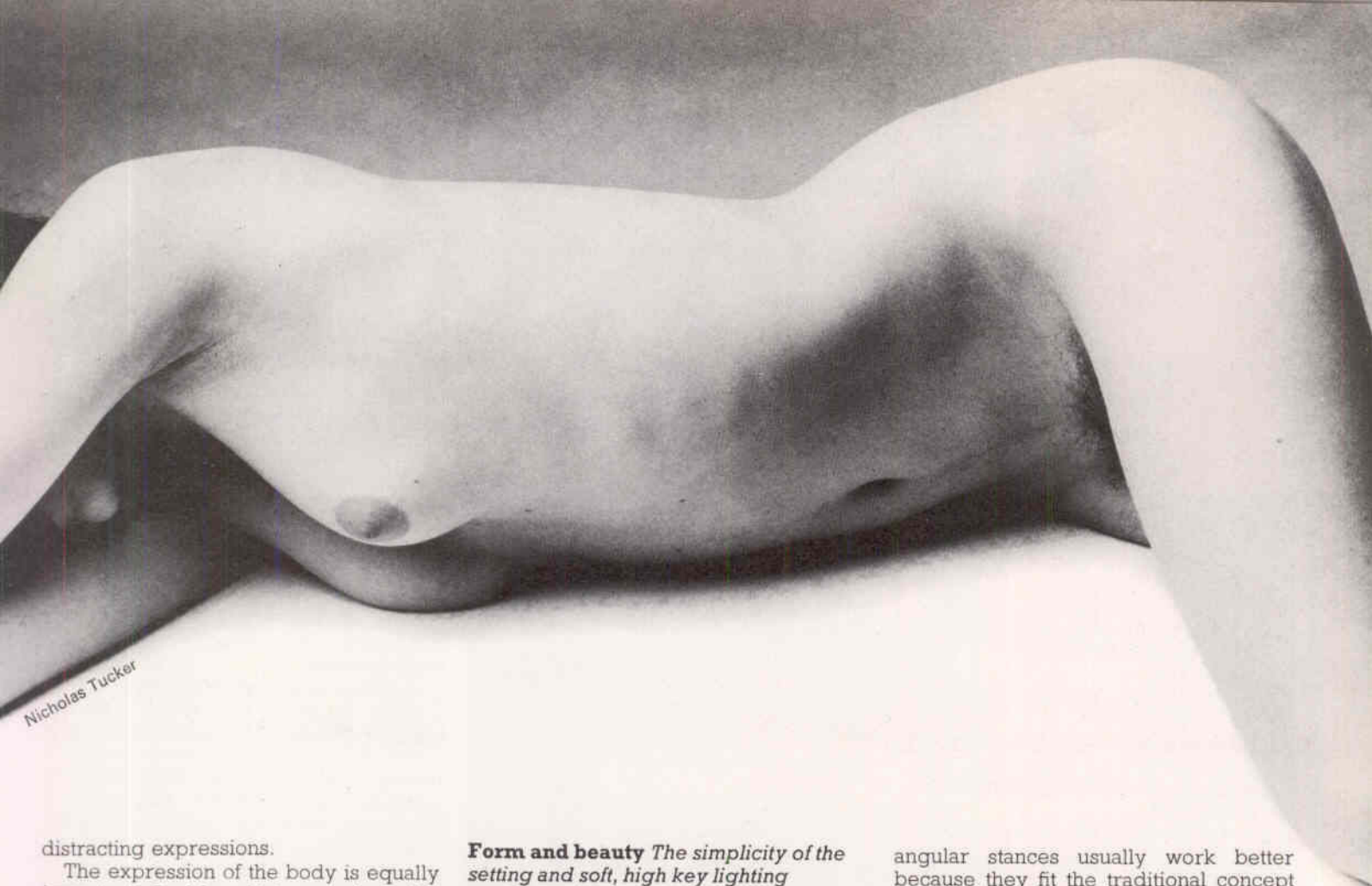
Look at a series of professional nude photographs of girls and you will find that in most, the model is wearing make up. Although in certain circumstances a natural unmade up look may be very attractive, even the best looking models can look pale and uninteresting in a photograph without make up. Sometimes it may be necessary to apply make up to the whole body, but generally just a little subtly applied to the face by the model will suffice.

Immediately before you start shooting your model should be wearing a loose dressing gown or towel. Any tight clothing tends to leave unsightly marks on the body which take a long time to disappear, especially in cold weather. A gown can also be slipped off easily and gradually without any fuss that might increase the model's self-consciousness.

With an inexperienced model, it may be worthwhile starting the session with the model still wearing the gown. You could perhaps start shooting close-ups of the shoulder and neck. The curve of the upper arm, the cleft under the arm and the deep hollow between the collar bone, and the slope of the neck all have wonderful photogenic possibilities. Go in close and move around to take advantage of light and shadow playing upon these areas. Not only will this help give you confidence but it can produce some beautiful pictures.

Again, the type of pose you ask for must depend upon the type of photograph you want. Unless you want an entirely abstract shot, the model's expression, both in the body and face, are important. The difference between a tasteful nude and a pin-up often lies in the facial expression. A model whose head or body is turned slightly away from the camera but whose eyes are staring directly at the camera tends to look the provocative and inviting pin-up; the tasteful nude does not appear to play up to the camera so much. In fact, many photographers try to exclude the face from the shot to avoid awkward and

A. Dagbert/Viva



distracting expressions.

The expression of the body is equally important. A girl reclining nonchalantly, especially if she is looking towards the camera, appears confident or even brash, while a girl kneeling on the floor with her hands in front and her head down looks shy and vulnerable. These expressions have different connotations with men, however, and you should experiment to see how various approaches appear in the final photograph.

Whatever expression you try to coax from your model, it should ideally convey something about personality. A quiet, thoughtful girl might be posed sitting at a table gazing wistfully into a mirror or at a letter, or leaning against the window staring out into space. A lively action shot might suit a vivacious effervescent girl better. And a tall, elegant girl might be approached delicately from a distance with a shot that emphasizes the grace of her body without ever being too revealing.

By the window *When shooting by daylight indoors, photographers often use the window itself as a theme for their shots*

Many amateurs are at a loss whether to pose their models standing up, sitting, reclining on a couch, lying back or whatever. There is no hard and fast answer and it depends on the personality of the model, but there is no doubt that it is easiest to begin with the model in a fairly relaxed position. Sitting or kneeling on a couch or the floor is probably the best place. Standing up or lying down the model may feel very vulnerable and self-conscious and it is well to avoid this sort of shot until you have their confidence.

Nevertheless, curvaceous poses generally look better with girls than a stark, angular stance. When standing, a bend at the waist helps to emphasize the narrowness of the waist and the curve of the hips. When reclining, one leg drawn up tends to enhance the form of the body, while bending knees and elbows helps to stretch out any wrinkles and keep the skin smooth.

With men, however, related poses do not always look right. Deliberate and angular stances usually work better because they fit the traditional concept of masculinity better.

Whatever position you shoot from the body rarely looks good if slouched up because this emphasizes the folds and creases in the skin. If you are shooting a girl, for instance, from in front of the body, get her to arch her back to stretch the stomach. And get her to raise her arms to lift up the breasts.

Use the available light to emphasize the features you want to show. If you are shooting with the window behind you and the light falls flat on your model's face and body, all skin texture disappears and body features tend to be flattened. With your model standing directly between you and the window you can get attractive back lighting which softens the outlines though you may have to use a reflector to fill in shadow detail.

Side lighting brings out the texture of the skin and the contours of the body but again you may have to use a reflector to fill in shadow detail. Shots of the back can be rather dull unless you have good strong side lighting to emphasize the ridge of the spine, the hollow of the shoulders and the cleft at the top of the buttocks. Strong sidelighting is particularly good for male nudes since it makes the nude look strong and imposing with the right stance. The dramatic highlights and deep shadows, especially over the torso, help to give features bulk and solidity.

However you approach the subject, though, the ultimate result depends upon your creative judgement and your ability to direct your model through the session gently and tactfully.

Form and beauty *The simplicity of the setting and soft, high key lighting combine with an elegant pose to show the grace and beauty of the human form*

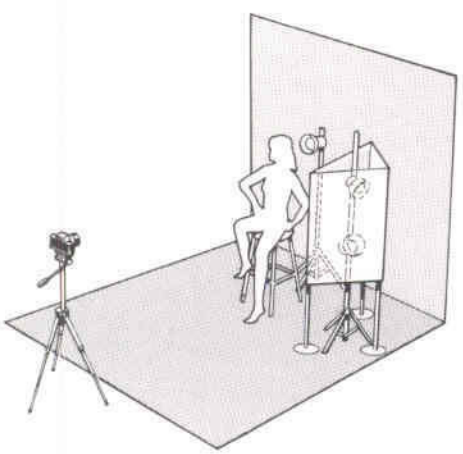
Studio lighting-2

The essence of lighting technique is control. Knowing how to use a few extra lamps in your home studio can help you to make the most of your subject, particularly for portraits

Excellent results can often be achieved with just a single light, but by learning to use several lights you can significantly increase your control over the appearance of the subject. While with a single light you can only really make broad changes in the way light and shadow falls upon your subject, several lights can produce more subtle differences in illumination. With additional lights you can highlight some features within the subject and subdue others to achieve precisely the effect you want.

Simple studio lighting can be used for a wide variety of subjects. Portraits are particularly popular and provide a good starting point for learning the principles of studio lighting. Other subjects, from glamour to glassware, are covered in detail in subsequent articles.

Before you begin to work with several light sources, you should be able to handle a single source confidently (see page 408). Once you have mastered lighting with a single light, you can begin to add extra lights to your set-up. Successful handling of multiple light sources involves adding one light at a time and gauging the effect of each addition. But you should never use more lights than absolutely necessary. The best shots are generally lit with few lights rather than many. Do not add the extra light until you are sure you cannot achieve the desired effect with those you already have.



Lighting control *Diffused light from two lamps in a reflector placed behind tracing paper on the right, and a back light to shine through the hair and frame the face, give a flattering picture. Lively posing helps the total effect*

Julian Calder

It is essential to have a clear idea of the type of shot you intend before you start moving lights around. Otherwise you may waste a good deal of time and effort and try your sitter's patience. With a straight head-and-shoulders portrait, you should sit your subject down on a stool or chair and set the camera on a tripod. You can then frame up carefully and leave the camera in position while you adjust the lights and coax the right sort of expression from your sitter.

Natural lighting usually comes from one main source such as the sun or a window, although there are many minor sources of reflected light. So for a portrait to look natural, studio light must also appear to come from a single principal source. You need just one main light, usually diffused with a broad floodlight reflector, to set the key for the picture. Other lights must never be allowed to compete with the main light if you want a natural look to the photograph—they must simply complement it. It may be, of course, that you do not want a natural look, in which case you can abandon this rule. But for normal portraits, you should establish the main light first.

Setting up the main light follows largely the same process as that outlined for single source lighting, although with extra lights available to fill in deep shadows, slightly more extreme positions can still give natural looking results.

Nevertheless, one particular lighting set up has become widely accepted for conventional portraits, and provides suitable illumination for a wide range of sitters. The main light is positioned in front of the sitter and to one side and pointing down towards the face at an angle of 45°. With the right additional light, the effect is natural and revealing.

Unfortunately, although this lighting arrangement shows up the subject well, it tends to give rather flat results if the sitter faces the camera directly. Most photographers prefer to move the camera round to shoot obliquely at the subject. If you decide to do this, it is probably better not to move the camera but to ask the sitter to turn his or her head slightly and then move the lights accordingly.

As the subject turns away from the camera, however, the effect of 45° lighting changes. If the light is to the left of the subject and the subject turns to the left, the light is then on the far side of the face from the camera. It shines across the face and, for the camera shooting the shadowed side of the face, much less of the face is illuminated. Only the more prominent features—forehead, cheeks, nose, chin and so on—are brightly lit and the effect is to make the face look narrower than usual. So if you have a subject with a broad face, you may be able to make it look narrower by using this form of lighting.

If, however, the light shines on the side of the face nearest to the camera, much more seems to be illuminated and the effect is to make the face look broader and flatter. Very little textural detail is revealed and this type of lighting is better when you want the appearance of a smooth complexion. But unless the subject has sharp, narrow features, fill-in lighting should be kept to a minimum to stop the face appearing too broad and flat. You can play down or emphasize either of these techniques—broadening and smoothing with the light on the near side of the face, narrowing and accentuating texture with the light on the far side—by moving the light through different angles.

Fill-in light

Once the main light is positioned, you must set another to fill in the shadows to prevent them becoming too deep. The best place for this light is usually fairly close to the line between the camera and subject, on the opposite side of the camera to the main light. Move it around from this position until the unpleasantly deep shadows are softened.

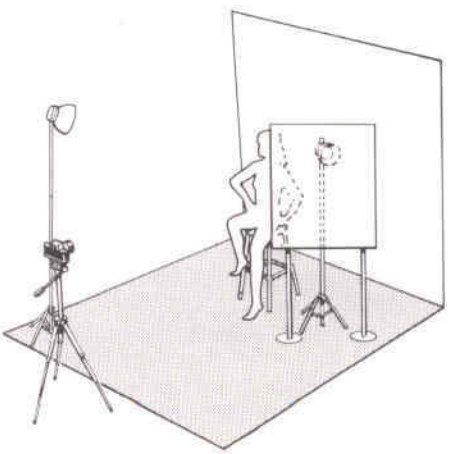
Normally, even if the main light is a sharp spotlight, the fill-in should be a diffused flood light. If the main and fill-in are equally bright, the fill-in should be placed one third further away from the sitter than the main light. If the fill-in is only half as bright as the main light, it should be set at approximately two thirds the distance.

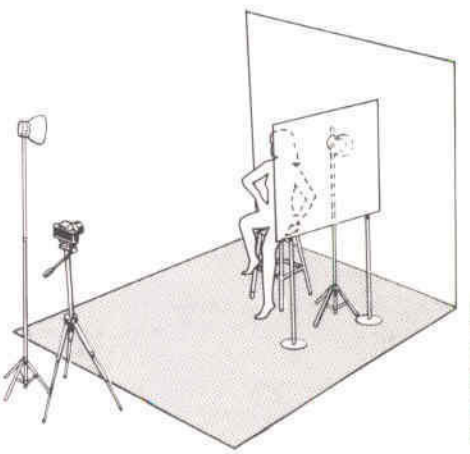
You can decide when the amount of fill-in is correct by making measurements in the way shown in the article on single source lighting. However, with a fill-in light, you can measure the effect of each light separately and this is usually easier. Simply switch on the main light, take a light meter reading and switch off. Repeat the process for the fill-in light. The difference in exposure in *f*-stops gives an idea of the contrast in the subject after the fill-in has been added. The range of contrast needed depends on the subject: for those which require a soft effect, such as babies and girls, the difference in exposure settings

Directional light *Strong light from the front gives direct main lighting on the subject. A weaker lamp, with a reflector board to the side of the model, gives a similar effect to a broad floodlight fill-in*

Julian Calder

Broad light *Moving the directional lamp further back and around towards the camera axis changes the effect. The reflector board has also been moved, so that most of the light comes from the right of the picture*





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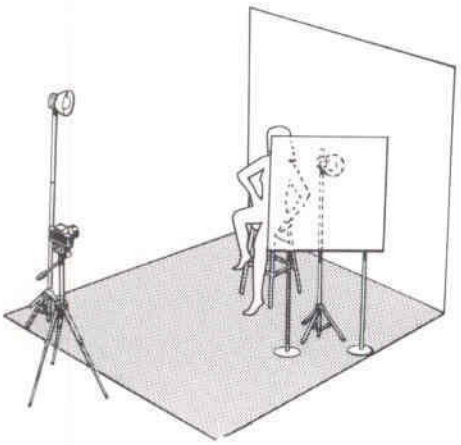
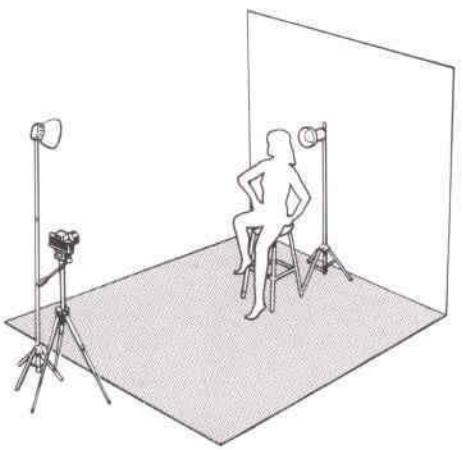
Julian Calder

Lighting angle *A minor adjustment to the position of the main light and to the pose of the model gives a major change in mood. Both direct and reflected lights are now at similar angles to the subject*

Rear light *Placing a light directly behind the model hides it from the view of the camera and gives a glamorous halo effect. The main light is placed high up and almost directly behind the camera for frontal illumination*





should not normally be more than 1 to 1½ *f*-stops. With older men, and shots where you want to emphasize masculine character, you can afford to give 2½ to 3 stops. Only for really unusual, dramatic effects should the difference be four stops or more.

Remember to allow for the skin tone of your subject when estimating exposure, however. If your subject is very dark skinned, the exposure meter tends to over-compensate. This does not matter with black and white film, but with colour slide film, you should aim to underexpose by one *f*-stop.

Additional lights

In addition to the main and fill-in lights, many photographers add a number of other lights to produce special effects and enhance the picture in small but important ways.

One of the most popular extra lights is a hair light. With only two lights, even the healthiest hair can look dull and uninteresting. The hair light is added to introduce highlights into the hair and make it glisten brightly. It is usually set in one of three places—either above the head, above and to one side, or to one side and level with the head.

Exact positioning is important, particularly with an overhead light. If it is forward of the crown, light can spill onto the face and upset the shadow pattern. Arranged directly above the crown, it produces a pancake of light on top of the head that is rarely flattering. Ideally, it should be set a little behind the crown so that light is reflected brightly through the strands of the hair.

Hair light is most effective on brunettes and people with thick hair. Very light blondes need little hair emphasis, and if you use a hair light with people who are slightly balding, it may show up the very feature they want to hide.

A well shaded domestic lamp will often provide a good hair light, but if this is suspended from the ceiling it should hang low. Move your subject around until he or she is correctly placed in relation to this light. A proper spotlight is better but it can be very expensive. A spotlight can direct a beam of light upon the sitter from several metres away.

Another light can be added to illuminate the background. If you have not arranged a special background this light is unnecessary. It is better to sit the subject well away from any walls and leave the background dark. Dark backgrounds do not suit all subjects, however, and you may want to use a light background. More interesting backgrounds can be used, providing they do not distract from the subject, but for straight portraits a very smooth plain surface is probably best. A plain white painted wall is ideal. If you cannot find a suitable wall, you may have to buy a roll of special background paper from a photographic supplier.

It is very easy to set up the lights to

Portrait lighting step-by-step

Building up an arrangement *Three lamps are enough for most types of portrait.*

1 *A main light with a broad reflector is placed to one side of the model to illuminate the important features*

2 *An accent light behind, and on the other side, adds extra highlights and brings out form more strongly.*

3 *Accent light and main light are not enough on their own, however. There are several distracting shadow areas that should also be dealt with.*

4 *The answer is to add a third light almost in line with the camera. This serves as a fill-in to lighten the shadows without overpowering the other lights*

1

illuminate the head and forget about the background. While this does not matter with a dark and distant background, a light background will pick up various distracting shadows from the front lights, particularly if it is close behind the subject. Ideally, the subject should be placed as far in front of the background as possible.

In small studios where there is little room for manoeuvre and a shadowed background is unavoidable, the background light is often used to kill the shadows in the background. It must be a very strong light and the background will appear very bright.

Even where the background is sufficiently distant to avoid unpleasant shadows, the background light can be used to brighten the background so that it complements but does not compete with the subject—there should be at least one stop difference in the readings between the background and the subject.

A popular effect is to place the background light on the floor and point it upwards so that the background is light at the bottom but gradually darkens towards the top. This helps to 'frame' the subject, and the dark top of the background contrasts with the hair light.

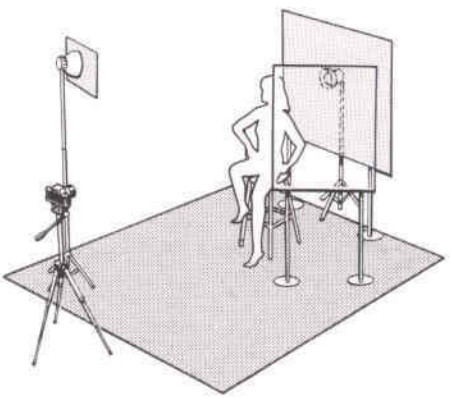
You can place the background light in many positions, but prevent stray lights and trailing wires from intruding into the picture. The light can even be set behind the backdrop, shining through it. This can produce a soft, even circle of light around the head and avoids awkwardly placed lights near the sitter.

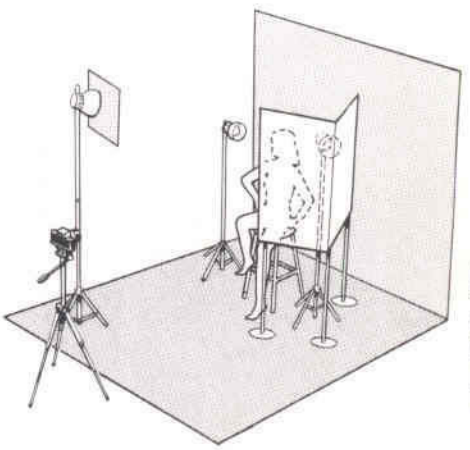
Other lights can be added both in front and behind the subject to create small bright highlights and to give the picture extra sparkle. A small spotlight aimed on the cheek to reflect straight into the camera is a good example. You find the correct position for this light by setting the spotlight right by the camera. Have your sitter hold a small mirror right on the spot to be highlighted. Then walk around the sitter until you see the

Tracing paper diffusion *A sheet of tracing paper is used as a background, and light is directed through it towards the camera. Another sheet of tracing paper over the main light gives a final result that is both soft and high key*

Julian Calder

Three lights *The result of the lighting in the sequence below. The main light comes from an angled reflector, while the accent light is provided by a small spot. Tracing paper is used to diffuse the fill-light*





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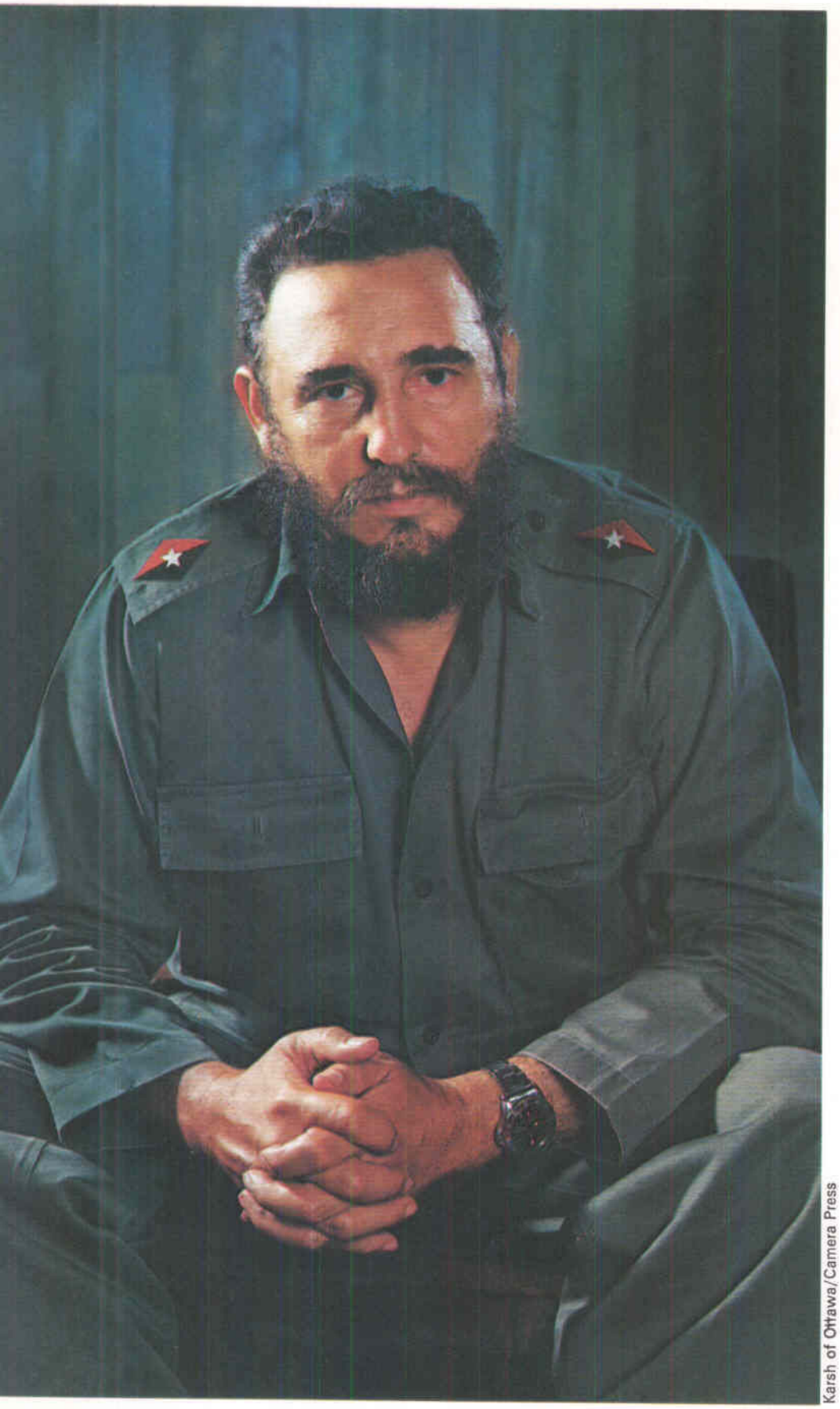


Karsh of Ottawa/Camera Press

Fidel Castro *Karsh's skilful use of portrait lighting techniques emphasizes the sitter's strong personality*

image of the spotlight reflected in the mirror. The spotlight should be placed where you are standing when you see this reflection. Position the spot carefully and check through the viewfinder.

Other lighting schemes

Once you have experimented with conventional portrait lighting, you can try other techniques. Ideally the lighting should be tailored to suit your subject, and although formal portrait lighting arrangements usually work well, there are times when a different arrangement is more suitable.

Julian Calder

Head and shoulders *Lighting your subject is important, but remember that variations in pose and framing can have just as great an effect on the picture*

'Glamour' lighting uses exactly the same sort of arrangement as 'standard' lighting, but the main light is taken further back and the fill-in light is the more dominant. First switch the angled light off to ensure even coverage of the features by the main light, then bring the fill-in light slowly forward until shadows begin to appear. The correct position can be found by very carefully moving the fill-in light back again until the shadows just disappear.

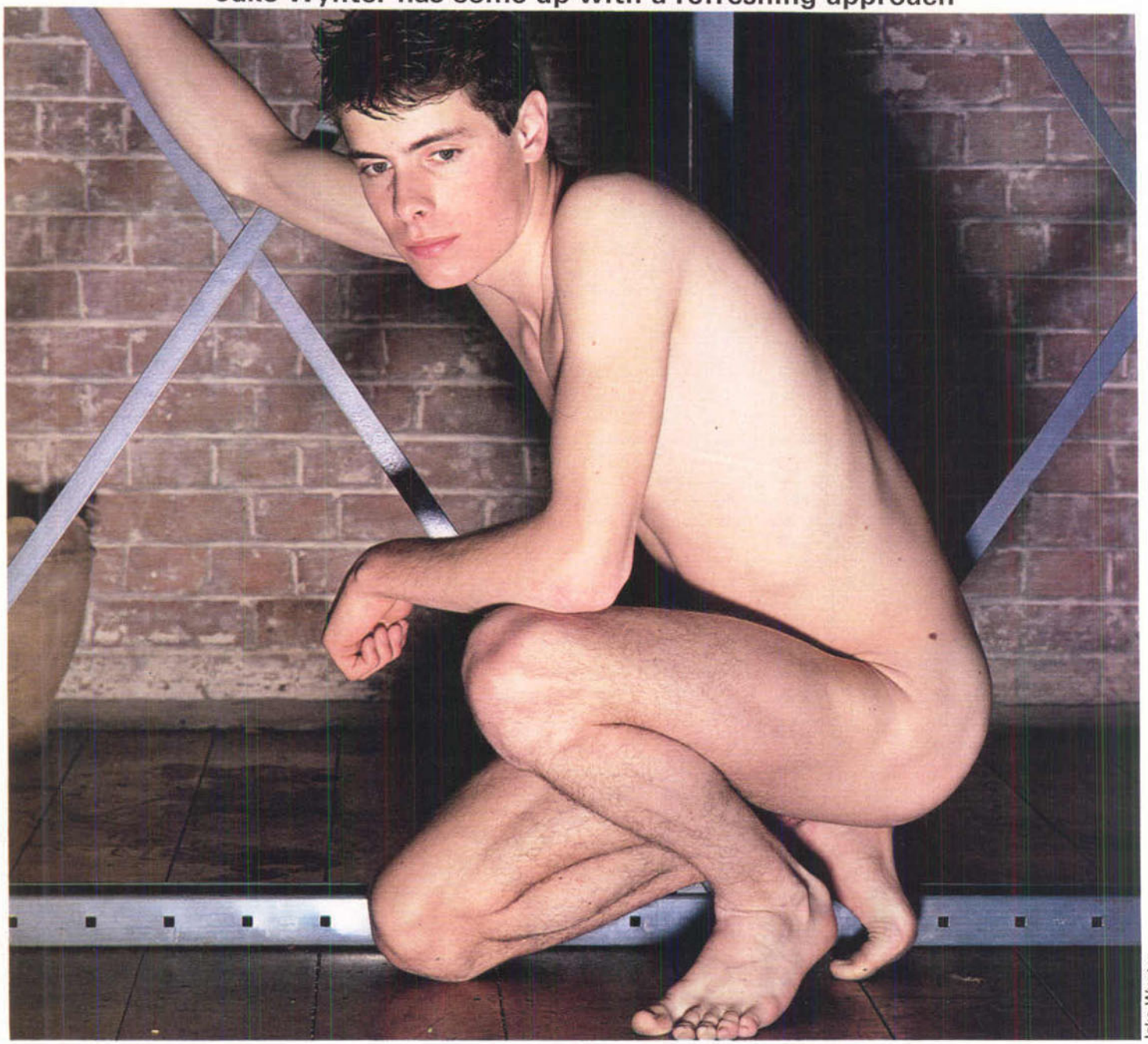
Another example is a form of lighting named after the well known portraitist Karsh. This consists of lights placed either side of the sitter equally illuminating both sides of the head. Each light is positioned individually, lighting only one side of the head, then both are turned on together. If all has gone well, an extremely effective form of lighting will be achieved, flattering to the sitter but not corresponding to that usually seen in real life. Great care has to be taken in positioning the lights: they should both be of equal strength and at equal distances each side of the sitter and from the camera. With a full-face shot, if the lights are set too far back they produce a black line down the centre of the nose, but if too far forward, awkward looking shadows will spoil the result.

An important point to bear in mind while you are experimenting with different lighting arrangements is that your subject must be comfortable, relaxed and happy if you are to achieve good results. Even if you are only experimenting you should try to appear confident, so that your sitter does not become impatient. Plan the pictures and the different lighting arrangements you are going to try before you set to work, you should be well rewarded.

Assignment

Male nude

Male photographers often shy away from photographing nude men. Jake Wynter has come up with a refreshing approach



Jake Wynter

The male nude presents the photographer with all the problems usually associated with female nude photography. But since the field remains virtually unexplored, solutions are harder to find. The male nude images that do exist have tended to highlight a man's strength, speed or skill.

The photographer of the nude male form must be more aware than usual of what the photograph is trying to achieve. This should be reflected in the choice of pose and the mode of lighting.

Jake Wynter, who had never photographed the male nude before, decided to approach the assignment much as he would of done had the subject been

Flash *Jake Wynter used his Hasselblad for this shot, obtaining the full benefit of the 6 × 6 cm format to draw out the detail in the subject. A 150 mm lens was used, with an 81 A filter adding warmth to the picture*

Undressing *Most of the photographs on this assignment were taken on Jake's 35 mm Nikon. Its vertsatility helped him convey a sense of movement while giving good quality results*

Relaxing *Jake's approach has produced a natural look which avoids either overt sexuality—the traditional approach—or coyness*

Dual flash *By positioning a unit on each side of the camera, and as close to the lens as possible, only a slight shadow is thrown on to the background*

Boy and girl *Overhead daylighting and a large foil reflector produced a soft, diffused lighting effect and minimized shadow. An 85 mm lens was used*

female. Jake was determined to avoid the macho approach so often employed in male nude photography. He believed that the softer features of his model were unsuited to the sort of contrasty directional lights which are used to give a sculptural effect of the whole body.

'Posing the model', Jake agreed 'was the most difficult part of the whole assignment'. For most of the shots, he found it best to keep the model doing things—dressing or towelling himself off—so that a more spontaneous effect was achieved.

The first picture, taken on his Hasselblad, was a posed shot using flash. This was one of the few postures that Jake had actually decided upon before he began the assignment. He took a preliminary shot using a Polaroid back on the camera to check the exposure and the composition. Although the results of this experiment were not an encouraging as he had hoped, Jake remained confident that the shot was worth taking and pressed ahead.

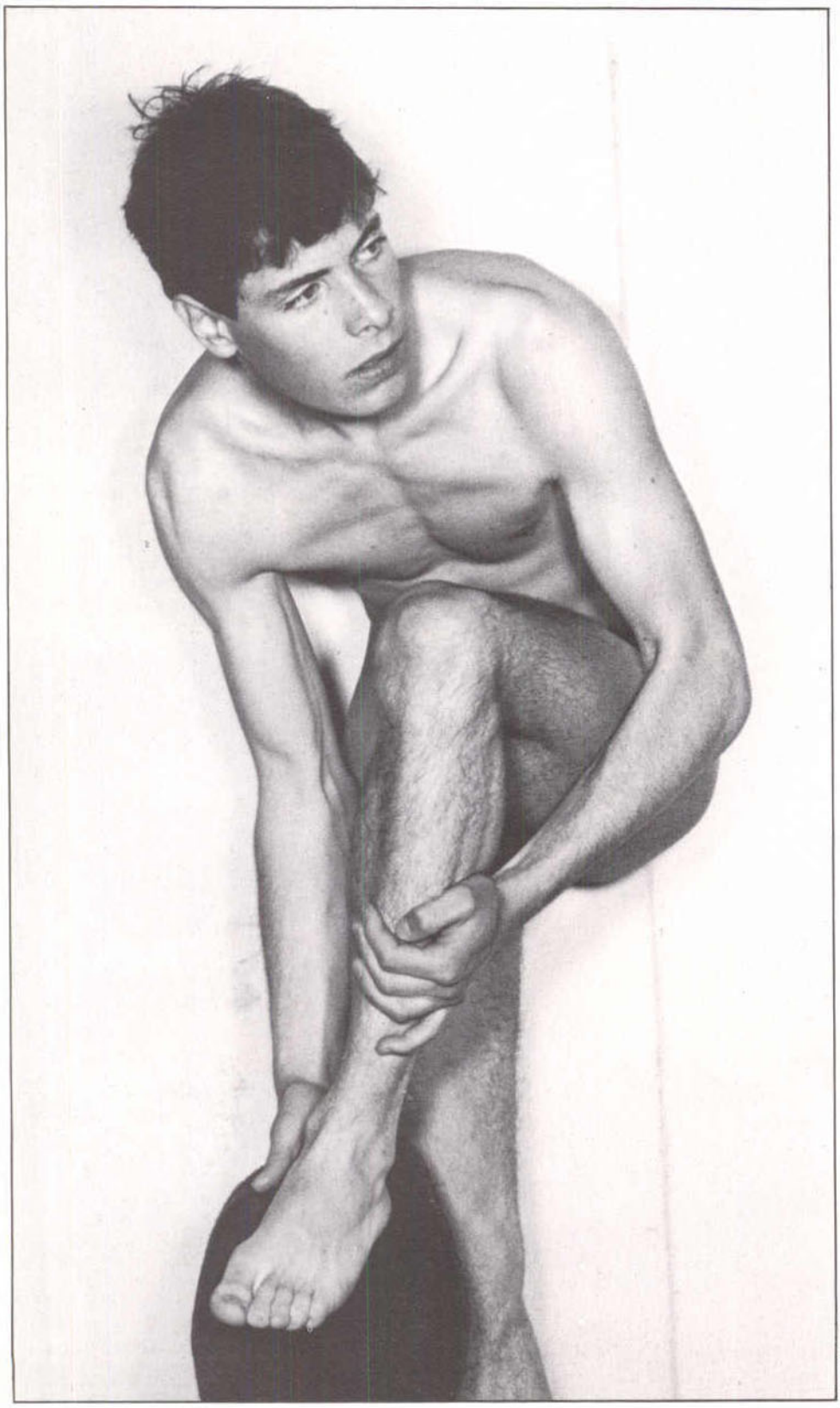
The camera was about three metres from the subject and the flash head was placed close to the camera. By positioning the model one metre from the wall, Jake achieved the pleasing shadow effect on the background.

Jake prefers simplicity in his photographic techniques. For his daylight shots he positioned a large board covered in wrinkled aluminium foil on the floor in front of the subject and angled it at about 45°. This resulted in the very soft diffused light.

The natural light, though,meant using the camera at shutter speeds of about 1/30 second so it was important to use a tripod and not to allow too much movement by the subject.

For the shot of the model alone on the bed, again taken using the board reflector, Jake deliberately chose a pastel colour for the bedspread so as to avoid any distracting effect.

It took about a dozen rolls of film before Jake was confident that he had achieved a satisfactory range of shots. The results are a welcome departure from the more stereotyped image of the male nude as the symbol of virile masculinity.

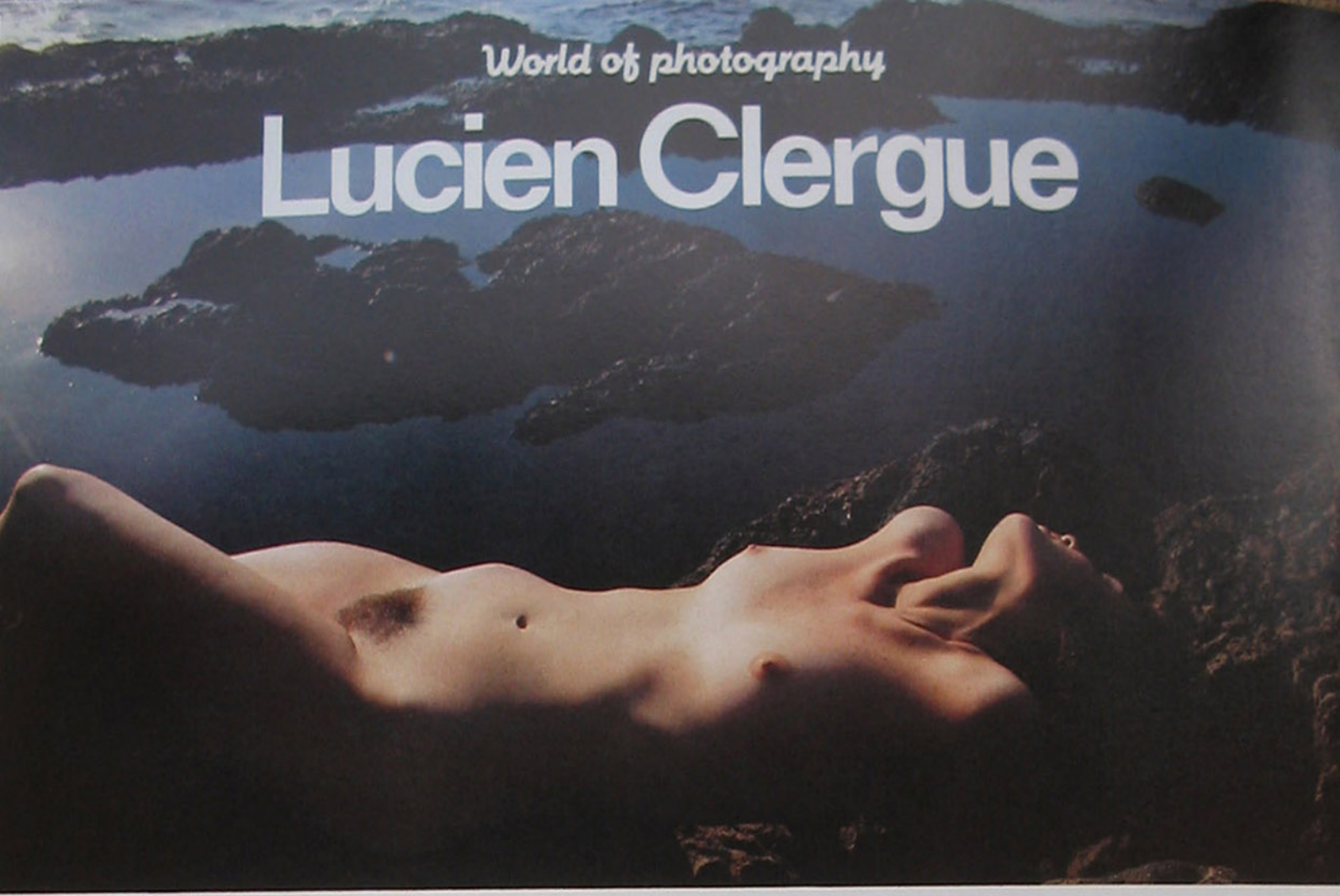


Drying off *By employing the dual flash technique, Jake has successfully avoided the flat appearance often rendered by this type of lighting. In this shot taken through an 85 mm lens the model's skin has been given a soft, silky texture*

Dressing *The sweater adds a touch of colour to this shot without distracting the eye from the subject's main features*

Jake Wynter

Lucien Clergue



Although he has worked with a variety of subjects, Lucien Clergue is best known for photographing nudes. He combines the beauty of the form with its symbolic qualities to make some haunting images

'As a young man I was very shy and I took some nude photographs just so I could see a nude woman in front of me.' This rather tentative start marked the beginning of a lifelong interest and eventful career for one of today's most successful photographers of the nude. His images are now reproduced in books and magazines all over the world and his prints sell to a wide audience.

Born in 1934, Clergue grew up in the small and historic town of Arles in the south of France where he still lives with his family. Nearby is the Camargue, a vast flat nature reserve which stretches down to the Mediterranean and this has proved to be an important subject for his photography, as shown by the books *Camargue Secrète* (1976) and *Language des Sables* (1980)—'Language of the Sands'.

Besides being a prolific author, Clergue has proved himself as a documentary film maker, directing award-winning films on the art of bullfighting and the Camargue, the flamenco guitarist Manitas de Plata, and the artist Pablo Picasso. Today, however, Clergue devotes most of his time to the photography of nudes for which he is most widely known and which has been his central subject since he first took up photography at the age of 18.

When Clergue started photographing the nude he found that it offered him a means of coming to terms with various aspects of his life. It represented 'the affirmation of life and the reaching out to beauty and health' that countered his earlier obsession with images of death. 'When I took my first photographs of the nude in the sea I felt totally free and I began to understand the relationship between myself and the past.'

Lucien Clergue had originally taken up photography as a route into the exciting world of bullfights and the theatre. As a young man he had dreamed of being a bullfighter or going on the stage but discovered that his talents did not lie in that direction. So, partly to remain in the theatrical world, he decided to take photographs. Gradually he became increasingly immersed in photography and eventually spent every moment either photographing or printing in the darkroom.

Clergue's early work shows some of that world and, notably, includes the fine series of photographs of 'Les Saltimbanques'—a troupe of young acrobats—which he photographed in and round the ancient ruins of Arles, and the pictures he took of the controversial playwright Jean Cocteau filming his play *Testament of Orphée*. 'My love of the theatre is always present. But I don't like to be in the concert hall as a passive listener. I

Teresa Engle

Lucien Clergue *(above) One of the photographer's favourite settings is the Camargue, where he spends many hours photographing both the landscape (above right) and the female nude. In recent years he has also travelled farther afield in search of a variety of locations—including Point Lobos in California (top). This has long been a favourite location for a wide variety of landscape photographers*

Lucien Clergue

always want to be backstage where everything really happens.'

Both Cocteau and Pablo Picasso were important influences on Clergue's career, giving him encouragement when they felt he deserved it and collaborating on various publishing projects. It was their encouragement and that of other people in the art world that helped him to make the final step from a secure accounting job in a factory to the role of a fulltime professional photographer.

In 1958, while still working at a factory in Arles, Clergue was given his first major exhibition at the famous Kunstgewerbe Museum in Zurich, Switzerland. Here he met two men who were to give him just the help that he needed. The first was a Swiss lawyer and art collector named Staehelin and the second was one of the most influential figures in the history of photography, Edward Steichen.

Staehelin gave Clergue some commissions and bought a large number of his exhibition prints—for a sum which was the equivalent of Clergue's annual income. Steichen, who was then director of photography at the Museum of Modern Art in New York, also bought prints for the museum's collection and was later to invite Clergue to exhibit at the museum.

This combination of public recognition with the realization that he could make a living from his photography made Clergue's mind up for him. By the end of the next year he had resigned his job and was devoting all his energies to photography. In the early 1960s he produced a number of books, including

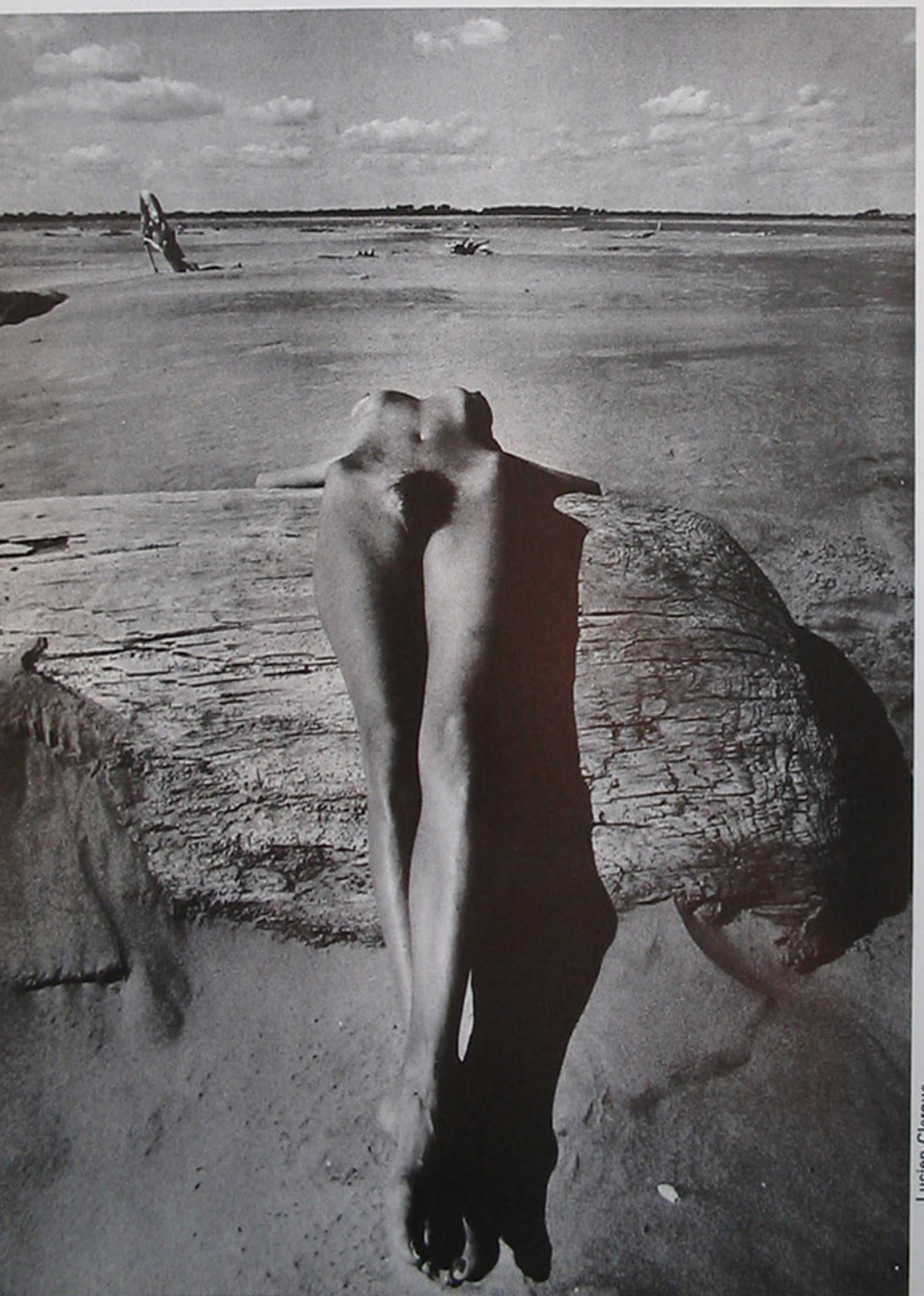
Poesie de Photographie (1960) and *Toros Muertos* (1963)—a celebration of bullfighting—both of which were written by Cocteau.

Bullfighting is an important part of the culture of southern France and was also an important symbol for Clergue. 'In every house here in Arles there is a bull—it's like a god, a kind of divinity that gives people some of their power. People have to touch the bull in order to receive some life. It's also a symbol of fertility and often associated with the figure of a woman.'

Such symbols are an important part of Clergue's life and of his photography. He sees his nudes as mythical figures and expresses this in the way he describes his work. Talking about a photographic session at Point Lobos in California, Clergue is enthusiastic and it is clear that it is important to him to have an emotional relationship with the locations he chooses to photograph in.

'I was very impressed by the place. The ocean works with the rocks and the sand and sea make sculptures out of the sandstone. At the same time there are other rocks there that have remained the same for an eternity. Some of the rocks seem to me like messages from God. The important point is whether or not we are ready to read these messages. Sometimes I feel very sad after my visits there because I don't feel I have understood them.

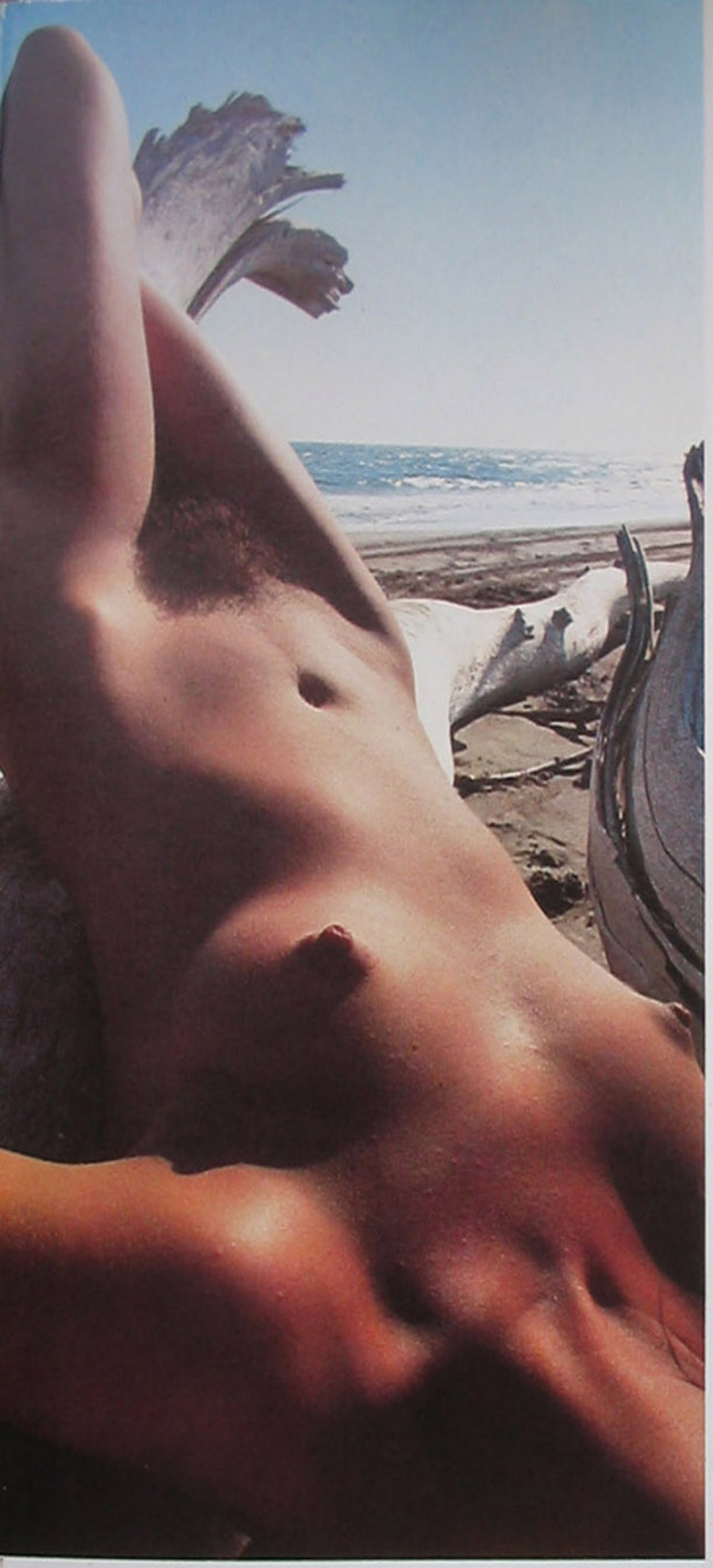
'I was very happy working there with one of my models because she recognized the same thing about the place. We were surrounded by poetry and there was a fantastic smell of old algae dying on the rocks. The power of it all was tremendous. It filled your eyes, your nose and even your ears. You were so far away from civilization and had an enormous feeling of privilege—as if you were surrounded by the gods. It's a strange feeling—but working with someone who reacts the same way as you can produce some interesting new ideas for photographic images.



Lucien Clergue

It is this almost mystical approach to his surroundings and to his photography which influences the major themes in Clergue's work. His photographs represent the union between man and nature.

Clergue's nude photographs can be separated into three distinct themes—the nude in the sea, the nude in the forest and the nude in the city. In the 1960s he worked exclusively with the sea and saw his models as representations of the goddess Venus rising from



Natural forms
Clergue uses photography to explore the relationship between the human body and the natural world. He uses the sky, trees, stones and driftwood in his compositions to complement and contrast with the beauty of the human form. He takes all his pictures in natural light

Lucien Clergue

the sea. These photographs, at first exclusively in black and white and later also in colour, are the best known of all his nudes and illustrate numerous books particularly *Née de la Vague* (1968) and *Genese* (1973).

Later Clergue also photographed nudes in the forest, exploring the idea of Adam and Eve and the primeval forest and enjoying the challenging complexities of light and shadow. Most recently Clergue has been photographing the nude in the city. His urban nudes are generally portrayed as gods and goddesses overwhelming or overseeing the city landscapes beneath them.

As with all his nude photography, Clergue is keen to explore the relationship between the figure and its environment. And as he does so, and becomes interested in different aspects of that relationship, his approach changes. 'At first I really wanted the city to be a prominent part of the picture. Now I'm less interested in it—the interior of the apartment and the relationship between the figures in it have become more important in my photographs.'

Lucien Clergue

Urban nudes *In his latest work, the rounded figures of the human form are contrasted with the city's images*
Nude in shadows *Here the shadows have been used to create an abstract feeling*

Although at the beginning of his career Clergue worked exclusively in black and white, he now enjoys working in colour as well. He sees colour as complementary to his black and white work rather than a replacement of it and often shoots in both black and white and colour at a session. However, there are also some circumstances where he only shoots in colour, as in recent experiments with the Polaroid SX-70.

He tends to use his 35 mm Minolta most of the time, although he occasionally uses a 4 ×5 Sinar camera. He uses very little other equipment besides a tripod and a variety of lenses. The 17 mm lens is a favourite as he likes the extreme depth of field it gives. To achieve this he may use a tripod and very slow shutter speeds to allow small apertures, as he always works by available light.

Almost all Clergue's photography is now concerned with ideas about the nude as a symbol of life. He sees his approach to this as part of an ongoing 'celebration of woman' and states 'I try and show women at their highest level, and this is how I view my models. Sometimes I find myself in front of a nude, a man or a woman, and I suddenly think that they look so great. How can I possibly capture that on film. It's the same with landscapes. I say this is fantastic and I'm here but how can I live up to it?'

Clergue has been attacked for the way he portrays women, but those who accuse him of treating women as objects are probably missing the point. His female nudes are not supposed to be individuals but symbols—representatives of his overall concept of the female, or symbols of various aspects of life.

In recent years Clergue has started to break through an old taboo against photographing the male nude and some of the results are superb. These began with some fine pictures of a young man called Fred who is himself a photographer. Clergue describes the ambiguities of this photography. 'Fred is very masculine but I also saw some elements of femininity in him. In nude photography desire is really part of the game and although I have no real desire for a man, it was strange to discover those elements in myself that I think every man has in him.

'It's somehow embarrassing because you don't expect it but it also makes you realize that men aren't so bad. This is interesting as I think that the relationship between men is about the relationship with the father. So I find photographing male nudes interesting even though I still prefer to photograph women.'

Although nude photography has played such a central role in Clergue's career he has not been exclusively concerned with it and he is keen that the students in the workshops that he occasionally gives learn from other aspects of life. So he is experimenting with music.

'I try to use live music recitals to show my students the relationship between creativity and interpretation. I show them that by giving a composition a particular interpretation a musician is acting in the same way as a photographer in the darkroom. The composition is the negative and it is only when he plays the music that the musician produces the positive.'

'I don't like to be involved in photography as if I were in a cage with photography on every side. I think photography suffers and becomes cold if photographers forget to look around them.' In spite of this Clergue enjoys his involvement in the photographic world and has done a lot to promote photography. In the last decade he has been involved in the running of the annual Rencontres Internationales de Photographie (International Meeting of Photography) at Arles which he was instrumental in founding in 1970.

This is now one of the most important meeting grounds for all those who are involved in the world of photography, particularly art photography. For one week at the beginning of every summer there is an intensive programme of slide shows, films, discussions and seminars about photography which are attended by photographers, editors, teachers, collectors and others. This week is then followed by a two month programme of photographic workshops given by some of the world's leading photographers and photographic theorists. For a total immersion course in the world of photography, the meeting is unrivalled.

Although he has now withdrawn from some of the more time-consuming activities at the Rencontres, Clergue continues to be one of the central figures. However it is just one example of the many projects to which he devotes so much of his legendary reserves of energy. These also include a number of ideas for long-term personal projects.

For the moment though, personal projects have to wait. With a long string of international exhibitions before him and a continuing commitment to teaching and publishing, Clergue has a full programme to work on.

Creative approach

Abstract nudes

The nude form, despite its familiar shape and structure holds a wealth of new and unusual material for the photographer with an eye for the abstract

The nude has always been a popular subject for artists, and particularly for photographers. But photography also makes it possible to create new images, totally unlike those traditionally associated with the nude. In abstract nude photography the model's personality and expression are obscured and the photographer's own ideas take shape. It is a field in which the photographer's eye and ability are far more important than the model's looks or studio experience.

The human body is particularly suitable for an abstract approach as it possesses such strong qualities of shape, form and texture which can be exploited as subjects in themselves. It is also extremely variable and flexible, and can easily evoke an emotional response.

Hughes Colson/The Image Bank

White shirt *You can create a study in colour, shape and texture by combining a section of a nude body with sections of other, contrasting objects*

Neck and shoulder *A close-up of a selected part of the body can result in a pleasing picture based on line and contour*

Jean-Paul Debattice

even when depersonalized. In fact, an abstract nude can often be highly erotic, far more so than nude photographs which use an obvious, direct approach. And abstract photography makes fewer demands on the physical perfection of the model, which makes the choice of model very much easier.

Tight framing is a very simple way of shooting abstract nudes. Small sections of the body can be isolated and shown completely out of context, creating an emphasis on shape and form which can be an abstraction in quite a literal sense, since these shapes need not be recognizable as a body at all. With this type of abstract nude the flexibility and manoeuvrability of the body becomes a great advantage. Even the flexing of a muscle alters shape and form in the image, and so you can produce many different pictures in one session, provided that you have a cooperative model. A telephoto lens is an advantage in these circumstances, as you can frame small areas of the body without having to move the camera too close to the model. You will find that closely framed pictures, such as these, tend to emphasize the quality and texture of the model's skin.

Strong sidelighting can be used to give even more emphasis to texture, when it is of particular interest in the picture. However, the slightest blemish will be exaggerated and you may have to take steps to avoid this problem if it creates an undesirable effect. An application of foundation cream finished with a matt powder covers most small spots or flaws quite well. The most unsightly marks are usually the effects of tight clothing, such as waistbands, and it is worth allowing plenty of time for these to disappear before you start shooting, as they will be recorded clearly on film even when only just discernible to the eye.

Many photographers of the nude tend to concentrate on the most obviously

Michael Busselle

photogenic and sexually attractive parts of the body, particularly with the female body, but you will find that there is a wealth of equally pictorial potential in less obvious parts. The angles and curves made by both knees and elbows can create strong abstract images, and extreme close-ups of areas such as ears and toes can provide endless possibilities. Try experimenting with the juxtaposition of limbs and other parts of the body, arms folded round knees, for instance, or hands clasped at the back of the neck.

Since you are producing an abstract image there is no reason why you should be restricted by the limitations of familiar or even logical positions and juxtapositions. If, therefore, you have a particularly athletic or pliable model, there is a wide variety of interesting shapes and contours that you can create. You can also experiment with camera viewpoint and model position to obtain further variety. Try positioning your model on a table and shooting from a very low viewpoint. Alternatively, photograph your model from an unusually high angle. If you have two suitable

Don Hunstein/Colorific

Katherine Vibert

Footwork *Do not overlook the less obvious parts of the body which can provide dramatic abstract images*

Male nude *The pronounced form of the male body's muscle structure can be enhanced with black and white film*

Shape and form *You can concentrate on pure shape and form by subtle lighting, controlling highlight and shadow areas*

Headless nude *Bill Brandt reduces skin texture by using high contrast techniques so that shape dominates the image*

Bill Brandt/Marlborough Fine Art

John Garrett

models there are a great many additional possibilities that can be produced by juxtaposing and intertwining two bodies and sets of limbs instead of just one, without erotic overtones.

A female model is undoubtedly the most popular choice for nude photography but there are many largely unexplored possibilities for photographing the male nude. With close-up images, for example, the more pronounced and visible muscle structure can give you stronger contours and more vigorous and dramatic angles, and the texture of male skin can be more effective when emphasized. There is a tendency to flatter and soften the image of a female nude whereas this restriction is seldom felt appropriate with a male body, and poses which may look ugly and awkward with a woman's body can look quite the opposite with a male model.

Lighting is an important factor in abstract nude photography, since you can use it not only to reveal and create elements of form and texture, but also to produce abstraction. In normal circumstances lighting is designed to create a brightness range so that detail is visible in both the lightest and darkest areas of the image, but by careful lighting you can alter the tonal range of the subject, and lose some elements of an image while emphasizing others. Obviously this is more easily achieved when using studio lighting, but you can control daylight by your choice of camera viewpoint and model position and also by the use of reflectors. With studio lighting you can, for instance, create silhouette effects by rim lighting in which only the outline of the body is visible, or you can create extremely high contrast so that either, or both, the lighter or darker tones of the subject are recorded without detail. You can also create a very soft high key effect where the body almost merges with the background.

In addition, lighting is a crucial factor in creating and emphasizing such key elements as form and texture in abstract nude photography. As a general rule, the most effective light for revealing the form of the body without undue emphasis on the skin texture is a large soft source from one side of the model. In the studio you can produce this effect with a large diffuser, such as a tracing paper screen, or by bouncing the light from a white reflector. In daylight, clouds or open shade create a soft but directional light which will achieve the same effect. Try to avoid hard light such as direct sunlight when you want a smooth, flattering skin quality, particularly with pale skins. A harder light can be effective either with a deeply tanned or black skin, or where skin texture is an important element of the picture. In this case, you can emphasize the texture yet further by applying olive oil or suntan lotion. The tactile quality of skin can contribute considerably to the erotic aspect of an image. You can heighten this aspect further by juxtaposing the skin against other textures such as sand, water or fur.

When shooting abstract nudes on colour film, pay particular attention to the colour quality of the light, since skin tones can produce an unpleasant effect if they have even a slight blue cast—a cloudy day, or open shade, often produces this effect. On the other hand, a degree of warmth in the colour quality is quite attractive and many photographers consider a Wratten 81A or 81B filter a permanent fixture when shooting nude pictures. If your model has rather blotchy skin, an orange filter will reduce the effect, though it will produce a strong colour cast. The same result can be achieved by using daylight film in tungsten lighting.

Exposure has an important effect on skin quality. Slight overexposure may produce a picture where the colour or tone of the skin is quite pale and the texture is minimized, creating a flattering effect such as is seen in the soft, romantic images made by photographers like David Hamilton. A degree of underexposure will make the skin tone and colour much stronger, emphasizing texture. This technique is used for producing the rich tones of suntanned nudes on tropical beaches, as frequently seen on calendars, for instance.

Taking an exposure reading can be less straightforward than it might seem at first, since the skin tone is likely to

fill the frame, and the colour of the model's skin will have a considerable effect on the reading. A pale skin needs one or two stops more than may be indicated when a reading is taken, for instance, to give an accurate exposure, and a tanned or black skin may well need one or two stops less.

In many pictures of abstract nudes there is little else but the body included in the frame, but there are occasions when it is possible to add both interest and impact to a picture by using other elements such as a background, a prop or clothing, to complement or emphasize the body. The comparison between a nude and a landscape is both well known and justified, and a photograph of a nude in a landscape setting, or with elements of landscape, such as rocks or trees for instance, can often be extremely effective because of their affinity.

In the studio, or indoors, a piece of fabric, a chair or some element of interest in the background can create the same sort of effect as well as helping to create a mood. A well chosen location such as an interesting room or a dramatic landscape can actually help to suggest the approach you might adopt towards posing and lighting your model and can often give rise to a variety of quite different ideas and images.

In addition to the ways in which the image can be framed, lit and composed there are many other ways in which a degree of abstraction can be created by photographic techniques. Perhaps the most obvious is to use the characteristics of different focal length lenses to create interesting or unusual perspectives. The dramatic nudes taken by Bill Brandt with an ultra wide angle lens are good examples of perspective effect actually creating pictures. Telephoto lenses can also be used to create unfamiliar juxtapositions of limbs and body and, in outside locations such as a landscape setting, can produce compressed perspective effects, as well as helping to isolate a small area of scene from a distant viewpoint. A fisheye, too, can be used for abstract distortions.

You can also use prisms and mirrors to create a variety of multiple effects, and reflections in flexible plastic mirrors, if carefully controlled, can create quite bizarre distortions. Double exposures can be an effective way of making abstract images, both in the studio and outdoors, either by combining several images of the body against a dark background, or by combining an image of the body with another quite different element such as a landscape. Infrared film can also create quite strange and abstract images, especially outdoors, and is available in both colour and black and white.

There are many other effects which you can employ in the darkroom, such as a simple slide sandwich where a picture of a nude against a plain background could be combined with a transparency of, say, a seascape, or a textured surface. Montage printing is another darkroom technique in which a nude can be effectively combined with other images to create an abstract effect.

Michael Busselle

On the beach *Skin quality can be accentuated by contrasting it with a background of a different texture*

Edouard Ville/fotogram

Rocky landscape *The unusual position of this nude in a landscape setting adds greatly to the visual effect*

Black and white *The subtle qualities of skin texture are best revealed by using soft, diffused lighting*

Advanced toning

If you have mastered simple toning, you can try more advanced toning techniques. And using special dyes you can greatly expand the range of colours and possible effects for toning your prints

Lawrence Lawry

Standard toning techniques can give a variety of subtle and pleasing effects with black and white prints (see pages 709 to 713), but colours tend to be rather muted and the range of alternative tones is limited. For unusual or strong, interesting colour permutations, you must use more elaborate toning techniques.

There are two basic advanced toning techniques: dye toning and dye coupling development. *Dye toning* involves converting the silver image of a print or film into a compound which acts as a mordant—a substance that 'fixes' or holds colouring materials—for ordinary, basic dyes. With *dye coupling development*, the silver image of the print is bleached and subsequently redeveloped in colour developer to form a dye image as well as a silver one.

You can prepare the toners for both these techniques yourself using the formulae provided here, or buy one of the commercial toning kits. Both types of toner make use of hazardous chemicals and special precautions must be taken in handling, storage and disposal.

Dye toning *This technique makes use of dye couplers, producing very intense, pure colours. This is because instead of covering the silver you are actually replacing it with a dye image on paper*

Dye toning

To replace the silver image with a dye, start by washing the print original thoroughly—it is not necessary to dry the print after processing—and then place it in a mordanting bath consisting of four parts water to each part of the stock (see panel).

Leave the print soaking in the mordant bath until the image is reduced to a light brown colour—the metallic silver is converted to uranium ferrocyanide, which acts as the mordant. Then wash the print for a few minutes. It is now ready to be placed in the dye that gives the colour you want.

Leave the print in the dye solution until it is the right colour, and then wash for five to ten minutes. Any residual colour causing a cast on the print's paper base can be removed by a brief rinse in a *cleaning bath*.

Tanya George

Making your own toning bath

Chemicals for dye toning

Mordanting bath (stock solution)

Oxalic acid	4 g
Uranium nitrate	8 g
Potassium ferricyanide	4 g
Water to make	1000 ml

Dissolve each chemical in 15 ml water and add together in the order given. Store the stock solution in dark bottles and away from the light.

Dye solution

Red	—Rhodamine G
Orange	—Auramine
Yellow	—Chrysoidine
Green	—Malachite Green
Blue	—Methylene Blue
Violet	—Methyl Violet

Dye	0.2 g
Acetic acid (10% solution)	5 ml
Water to make	1000 ml

Dissolve the dye in hot water and filter it. Add the acetic acid and cold water to make up the litre.

Cleaning bath

Potassium permanganate	4 g
Sulphuric acid	1.5 ml
Water to make	1000 ml

Dissolve the crystals in approximately one litre of water and only then carefully add the acid.

Chemicals for dye coupling

Standard bleach (stock solution)

Potassium ferricyanide	100 g
Potassium bromide	100 g
Water to make	1000 ml

Dissolve the chemicals in a little warm water, and add the rest of the water to make the stock solution. Dilute this stock solution 1+9 for working strength bleach.

Colour developer

Diethyl para-phenylene diamine hydrochloride	2.5 g
Sodium sulphite (anhydrous)	2.5 g
Sodium carbonate (anhydrous)	15 g
Potassium thiocyanate (10% sol)	10 ml
Water to make	1000 ml

Colour formers

To every 1000 ml of colour developer, slowly add 5 ml of the colour former of your choice. Colour formers are normally available as three to five per cent solutions in alcohol, acetone or organic solvent in three colours.

Yellow —2-5 dichloro-aceto-acetanilide
Magenta —para-nitrophenyl acet-nitrile
Cyan —2-4 dichloro-alpha-naphthol

To obtain colours other than these, simply mix varying proportions (to make 5 ml) and add this instead to the stock solution.

Development time is best established by trial and error—the time depends on the intensity of colour required as well as the original characteristics of the print or film material and the exposure and processing this received.

Silver bleach

Copper sulphate (crystals)	100 g
Sodium chloride (table salt)	100 g
Water to make	1000 ml

Add to this, very carefully, 25 ml sulphuric acid. Immerse the print for up to five minutes depending on effect you require. If any stains occur, remove these by fixing the print in normal print fixer for ten minutes and then wash thoroughly.

Using colour couplers for toning

For colour coupler—indirect—toning, start by bleaching an exposed and processed black and white print image. You do this by means of a *rehalogenizing bleach*. This solution sets off a process which converts the black silver image on the print into silver halides—either silver bromide or chloride. The material you work on must be fixed and washed properly. Dry prints must be well soaked before bleaching commences. All steps of indirect toning must be done in normal room lighting. The process can be carried out at room temperature, between 20°C and 22°C.

The standard bleach consists in its simplest form of a solution of potassium ferricyanide and potassium bromide (see panel), but other bleaches—with the exception of Farmer's Reducer which dissolves the image—work just as well.

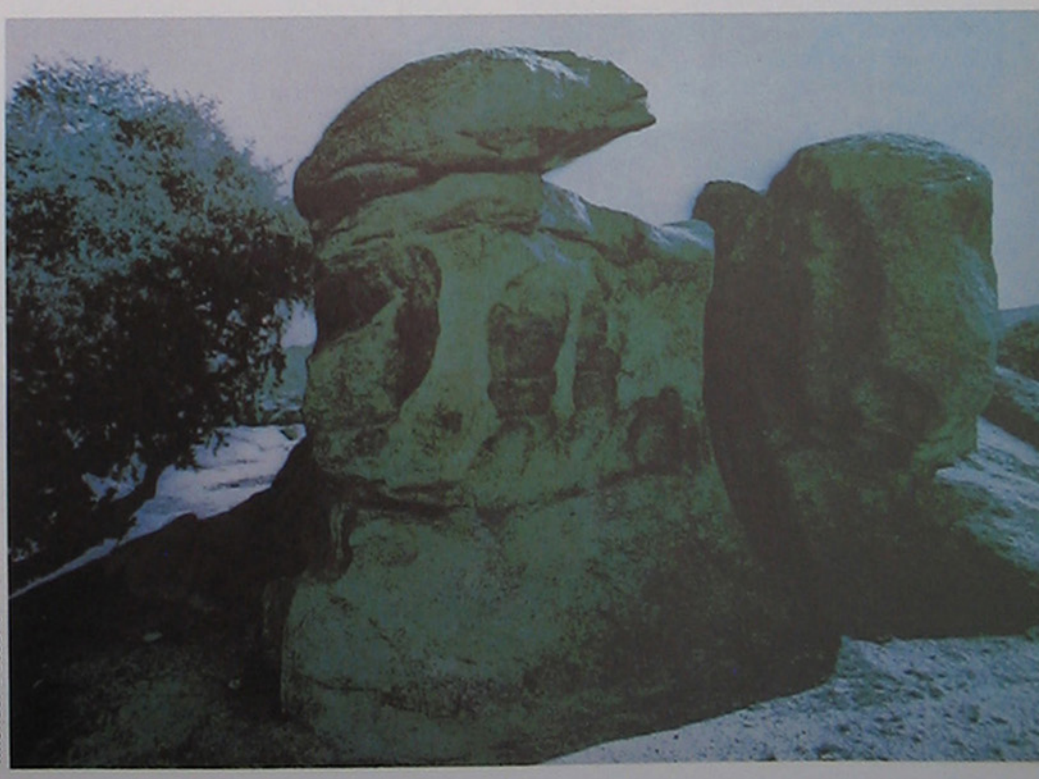
After bleaching, give the print a long wash to clear away all the bleach solution. Then develop the print again in normal room light using a chromogenic colour developer, made up according to the instructions in the panel. This consists of a colour developer and a *colour coupler* or *former* that gives the colour you want. The oxidation products of the developer combine with colour couplers in the solution to produce a stain or dye image at the same time as the silver image is redeveloped. The colour developer should be made up immediately prior to use as it has a short life (5 to 30 minutes depending on throughput).

By careful use of masking such as cellulose or latex paint films, it is possible to use a variety of colour couplers to form a range of colours on a single

Standing stones *With practice, you can achieve a high degree of control when toning a print—delicate effects with subtle colours can be produced*

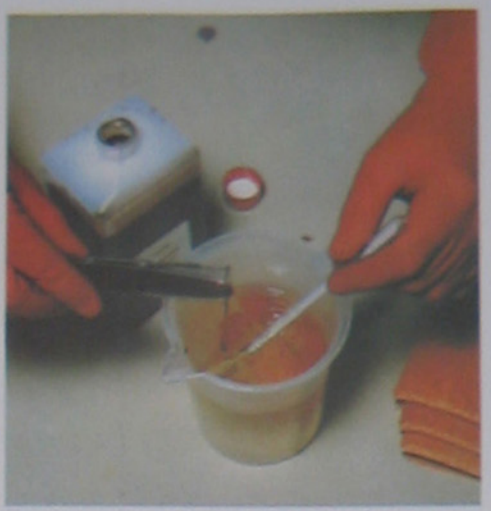
Variation of tone *By simply varying the time which a print spends in the toning solution, you can carefully control the effect and so gain a huge variety of different tones. The longer the print stays in the solution, the more intense the toning effect. The two prints, left, were toned for different times, with noticeably different results. The effect of 'freezing the greys' which is possible only by using the Colorvir kit offers unusual combination of grey and colour (below)*

Michael Busselle

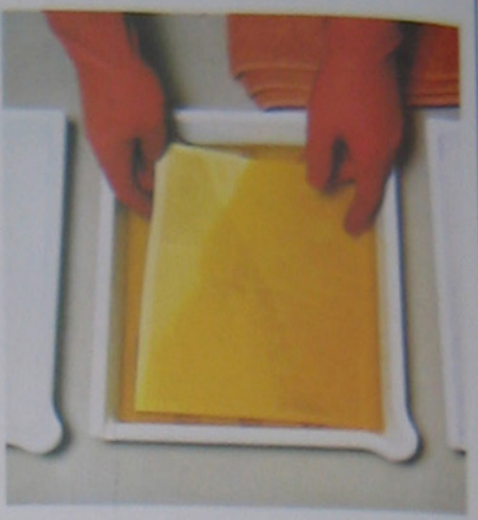


Dye coupling

1 *The Tetenal kit contains a selection of chemicals for direct and indirect toning, with bleachers and colour formers of yellow, magenta and blue*

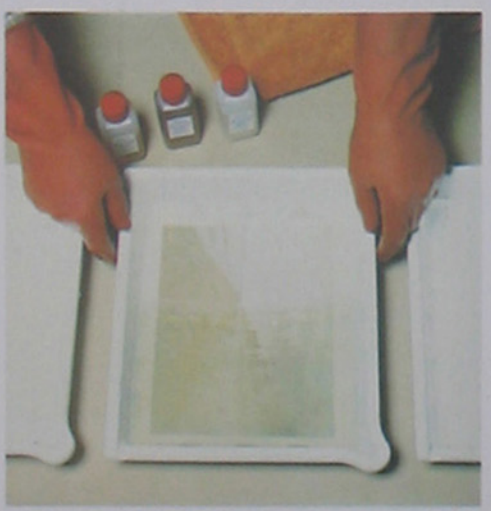


2 *Start by mixing bleach baths, stop bath, colour developer and stabilizer. Mixed solutions have working lives ranging from a few days to months*



3 *As an example, begin indirect green toning by immersing the processed black and white print in a preliminary bleach bath. A water rinse follows*

4 *Add green colour former to the colour developer solution, which you have already prepared. You can mix colour formers to obtain different colours*



5 *Place the print in colour developer to which former has been added. With direct toning, the unprocessed print is placed in the bath under safelighting*

6 *Wait until the print has reached the colour you want then transfer it to the stop bath for the required time, and follow this with a good rinse*

7 *Place the print in the second bleach bath (bleach–fix) for four minutes. This is not used for brown toning, in which ordinary fixer only is used*

8 *This shows the effect of the bleach–fix on the image of the print. After this bath, wash the print thoroughly in water for at least five minutes*

9 *Having washed the print, place it in a bath of stabilizer for a few seconds—this helps to prevent the colour dyes from fading with time*

Jon Bouchier

Michael Busselle

print. But this can look messy, especially where areas of different colour meet, unless you take great care and use the tones sparingly. A generally simpler and often more effective alternative is to partially or totally remove the silver metallic image still present as part of the toned image. The black metallic silver does, however, add considerable depth to the image and if you wish to keep this characteristic, use a stop bath and then wash the toned print after its redevelopment in the colour developer.

If you decide to bleach the silver, you can do this for localized areas of the print by using masking techniques, or you can try partially bleaching the silver by shortening the bleach period. You can use Farmer's Reducer for this but better results are obtained using the silver bleach formula.

Alternatively, you can use surplus bleach-fix—this is usually the most long-lived of colour processing chemicals, and worth keeping if you plan to do toning after a run of colour processing and printing.

Follow the bleach bath with a long wash—five minutes for RC papers, ten for fibre based—then give the toned and bleached material a quick dip in stabilizer solution if you have some left from a colour process kit—a 2.5 per cent solution of formaldehyde will do if you do not. Mix this by diluting 60 ml of commercial 40 per cent formaldehyde with 940 ml water.

Nudes *Unlike the tones produced by the normal dye toners, those produced by dye coupling give very intense colours, as well as clean white tones (above). It is also possible to achieve effects similar to solarization (below)—but be careful to choose appropriate subjects*

Direct toning

An alternative method that uses the same chemicals is *direct toning*, which—unlike indirect toning—is made on exposed but unprocessed black and white material. Start by exposing your picture just as if you were making an ordinary black and white print—exposure influences the colour density you eventually get but does not affect the colour shade, so you may find a test sequence worthwhile initially.

Place the exposed print, still in safe-lighting or complete darkness, in a prewash for about a minute to ensure even processing. Then develop the print in colour developer, varying processing time to give the intensity of colour required. Follow this with a stop bath, fix, and a water rinse. Once the rinse is complete, you can continue in normal lighting with the bleaching, washing and stabilization stages as before.

Commercial kits

A few sophisticated colour toner kits are now available from manufacturers like Tetenal, Pebeo and Colorvir. The Tetenal kit consists of chemicals and colour formers for dye coupler toning, while the Pebeo and Colorvir kits have a range of chemicals which permit dye coupling, dye toning and special effects. Pebeo and Colorvir produce interesting tone effects and the Colorvir system gives a range of unusual permutations which are explained in full in the subsequent Darkroom article in this series.

The Tetenal Multitoner kit makes three litres each of preliminary bleach, stop bath, bleach-fix bath and stabilizing bath, plus 100 ml each of colour formers in yellow, magenta and cyan (each sufficient for mixing with one litre developer).

Michael Busselle

Improve your technique

Posing models

Models for portrait photography, whether experienced or novice, need skilful direction and posing if the results are not to look stiff and unnatural

Pictures of people are often described as being 'casual' or 'posed'—usually meaning that subjects look as if they have been caught either quite by chance and therefore look natural, or they appear to be unnaturally stiff and formal. But while casual shots frequently make good pictures, most posed amateur shots do not. This, though, need not be the case—as has often been shown by the great portrait photographers past and present. Few people would say that Snowdon's portraits look posed, despite this being the case. Put simply, such pictures are the result of skilful direction in front of the camera as well as behind it.

Indeed, being able to pose a subject well is an invaluable technique that can give you much greater control over your portrait shots generally and lift your pictures out of the ordinary.

Head and shoulders

In a portrait session, the pose must depend upon what you are trying to achieve. Ask yourself, 'What aspect of this person's character or appearance am I trying to emphasize?'. If your aim is to flatter, then your approach, and your model's pose, must be quite different from a session where your aim is to produce a 'character' picture.

These considerations are especially important with head and shoulders portraits, where attention is principally drawn to the face. A person with a prominent nose might not be pleased with a profile shot—though for a character portrait, the profile might be most appropriate.

Generally, three-quarter face view is the most pleasing for portraits, and this provides, at least, a starting point. Pose the model so that the head can be comfortably turned towards the camera, and the eyes can look directly and easily into the lens. This usually means that the model's shoulders should be angled slightly away from the camera.

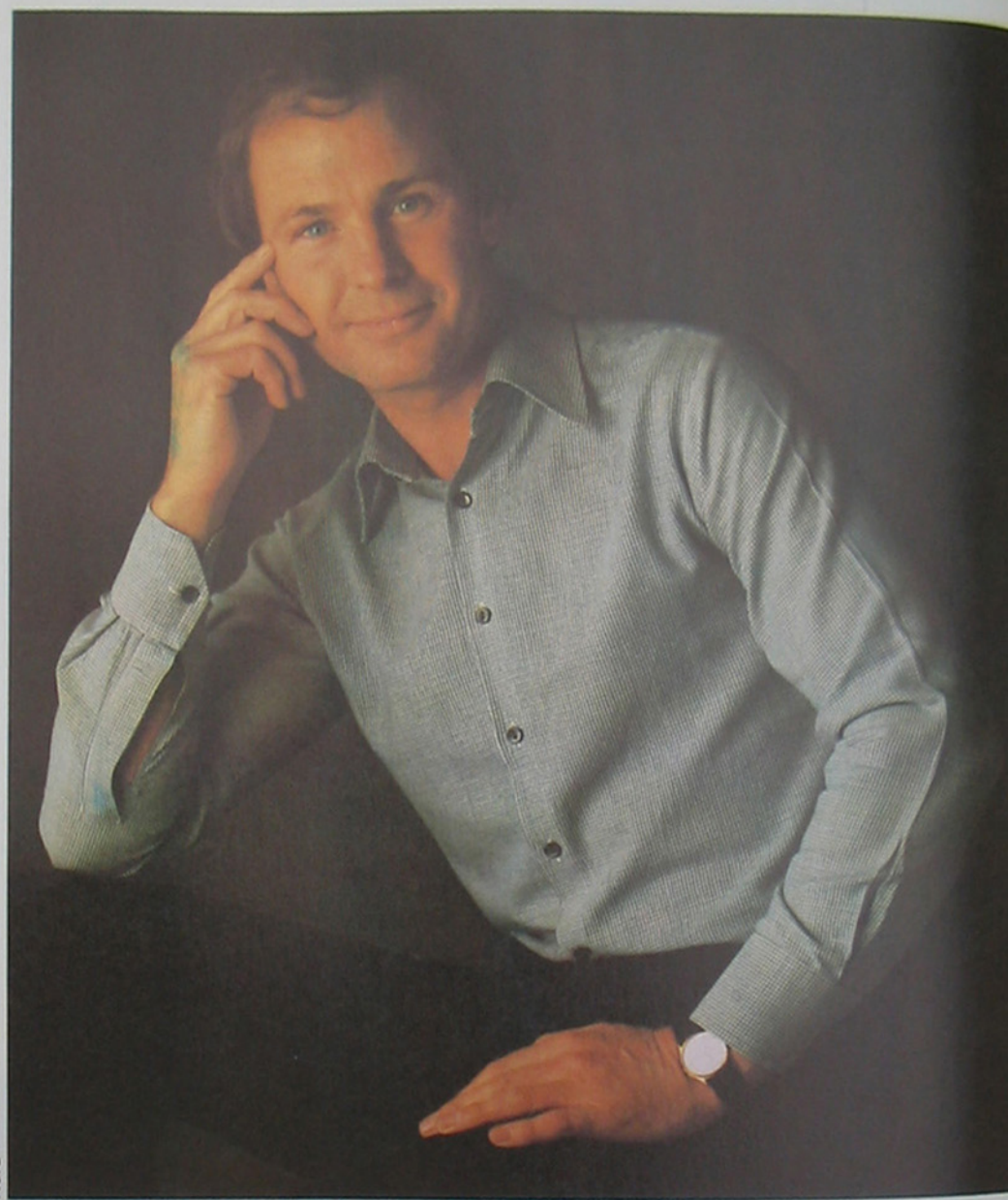
For most head and shoulders portraits, it is best to sit models down. This not only helps to make them more comfortable and relaxed—and so less self-conscious—but it also allows you to shoot easily from a variety of angles. In particular, you can shoot from slightly above the subjects' eye level—a viewpoint that is normally very flattering. Use a chair which enables the model to move easily into a variety of poses, but which does not dominate the picture.

A very effective way of using a chair is to get the model to lean into the picture, perhaps sitting sideways on a low-backed chair, and leaning forward, using their arms and hands as a support on the chair back. This has the added advantage that the hands and forearms can be used as elements to strengthen the composition.

A danger of this pose, however, is that the model can easily take on a round shouldered appearance—this can be avoided by making sure that your model's back is kept straight, and that he or she does not lean too far forward over the back of the chair.

It is important not to forget hands and arms in your pose. If you decide to include them in the picture, they must be arranged to contribute positively to the composition. Otherwise, they may simply look ugly. The backs of the hands, in particular, are rather featureless and with the palms away from the camera fingers often seem to hang like bunches of bananas. Use the hands to help create mood, or emphasize the subject's expression and character—look out for natural gestures while shooting and talking to your subject, and try to incorporate these into the pose.

You can sometimes add life to a head and shoulders portrait by seating your model so that their shoulders are turned away from the camera, even with



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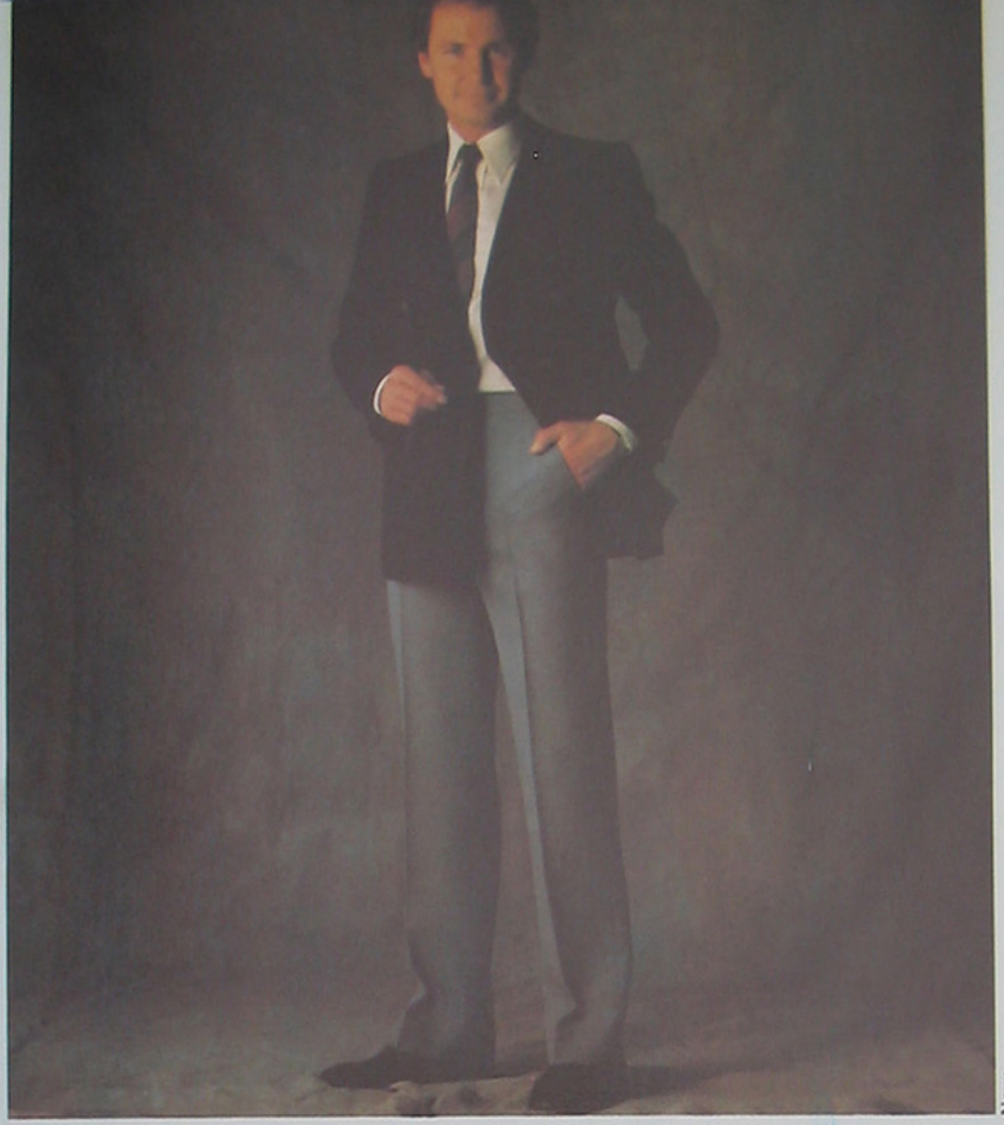
Careful composition *The key to a good portrait is a pose that looks relaxed and natural—a chair often helps*



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Standing still *Even if your model is perfectly at ease, a standing pose can still present problems. Try to avoid poses where the hands hang limply at the model's sides, as this usually results in stiff, awkward pictures*

the back slightly towards the lens. Ask them to turn their head back round towards the camera just as the picture is taken, but first make sure that the pose does not create unsightly neck creases.

Half-length portraits

For half- and three-quarter length portraits, a slightly different approach is called for. It is inevitable, for instance, that the model's hands and arms will play an even greater role in shaping the appearance of the final image. A chair again makes a useful prop but may, without care, intrude—if the model leans forward across the chair back, the chair may dominate the picture. Nevertheless a chair can be used in many other ways.

For example, sitting on a chair or stool with the knees drawn up and arms resting on the knees can be a very effective pose for an informal shot. It sometimes helps to provide a box or a stack of books slightly lower for the models to rest their feet on. Arms clasped around a raised knee can also look very natural and informal.

The key to informal poses like this is to give the model something plausible and believable to do in front of the camera. Nothing looks worse than a rigid unnatural pose where the photographer has obviously just said to the model 'do this'. There are many ways of avoiding such a problem—for example, by making sure that the model's hands are fully occupied with maintaining a particular pose. Anybody sitting on a swing, a five-bar gate, or on the edge of a table naturally reaches out to grasp something which will keep them steady, and this produces a strong, energetic composition that can hold a picture together.

Standing poses

Perhaps the most difficult pose, particularly for an inexperienced or self-conscious model, is a freestanding one. Most people feel awkward when asked to stand still for the camera, and the problem is even greater when there are no supports or props to take hold of. Much of the skill of the wedding photographer, for example, is in helping the guests to overcome this problem, although the task is much easier when two or more people are being photographed together.

A good basic technique for a full length standing pose is to ask your model to take a small pace at an angle of

Naru

Avoiding reflections *If your sitter wears glasses, you must take special care to avoid reflections of the lights or the sky. This is made much easier if there is a dark surface towards which the sitter can turn his or her head*

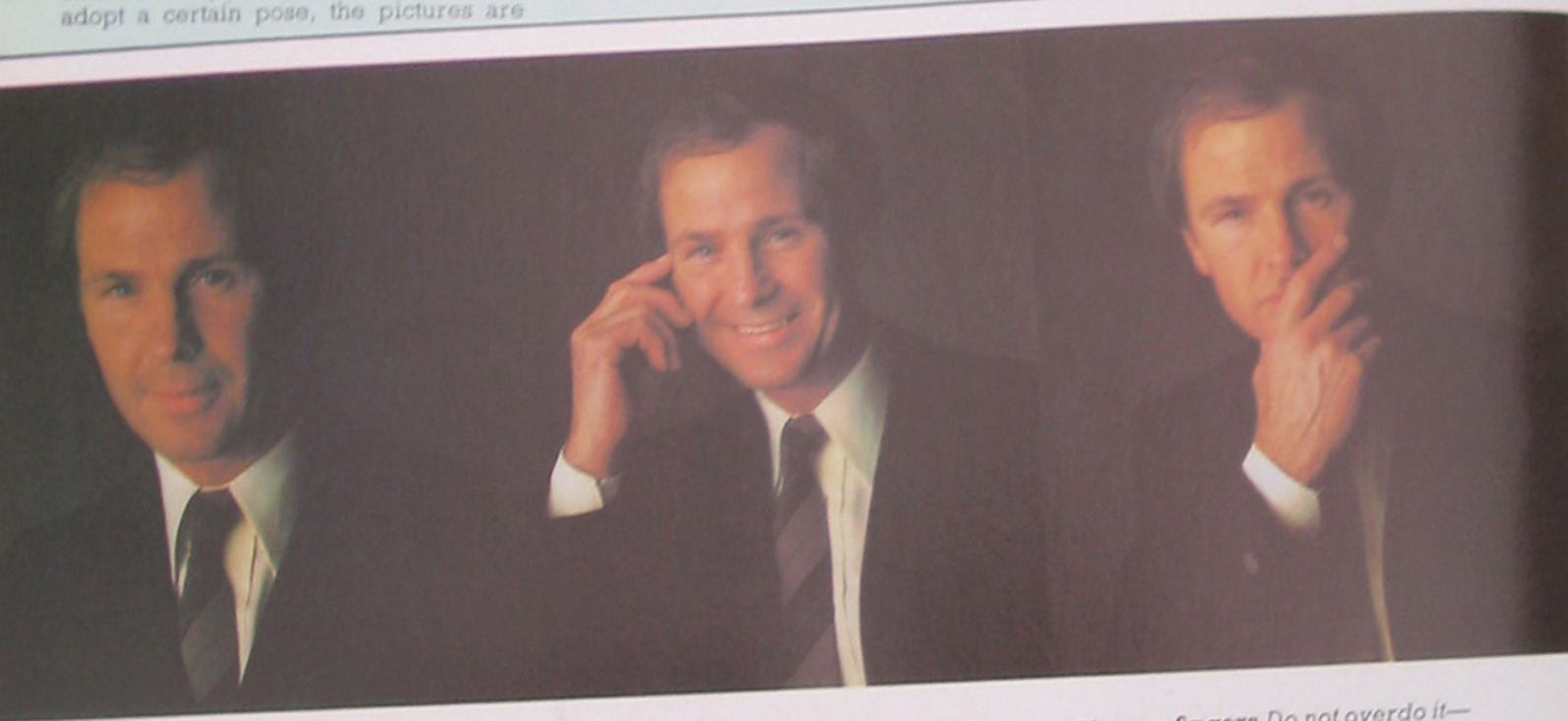
45° to the camera, with his or her weight predominantly on the forward foot. It also helps if the model twists the torso slightly towards the camera, adding movement and life to the picture.

Try to avoid arms hanging loosely—find some pretext for bending one or both arms, with the elbow away from the body. A man, for example, can simply put his hands in his trouser pockets, and a woman can place a hand on her hip or thigh or clasp her hands together at waist level.

If possible, try and get your model to adopt the pose you want by subtle suggestion, rather than by precise direction. If your model cannot readily adopt a certain pose, the pictures are almost certain to look self-conscious and awkward. Good fashion photographs are worth studying for ideas of how a model can look graceful and relaxed when just standing still. In most cases you will find that, although quite static, the model and photographer have managed to introduce a feeling of movement into the picture.

The range of possibilities with a standing pose can be far more varied with nude and glamour pictures—the position and angles of the limbs can be exaggerated, to make an even more dynamic pose. The model's back can be arched and stretched, or the arms raised above the head and clasped behind it, or perhaps entwined in the hair. All these poses help to emphasize the shape and curves of the body, and if done with skill and panache, they can produce very attractive pictures. If the same poses are adopted for conventional photographs, however, they can often look ridiculous.

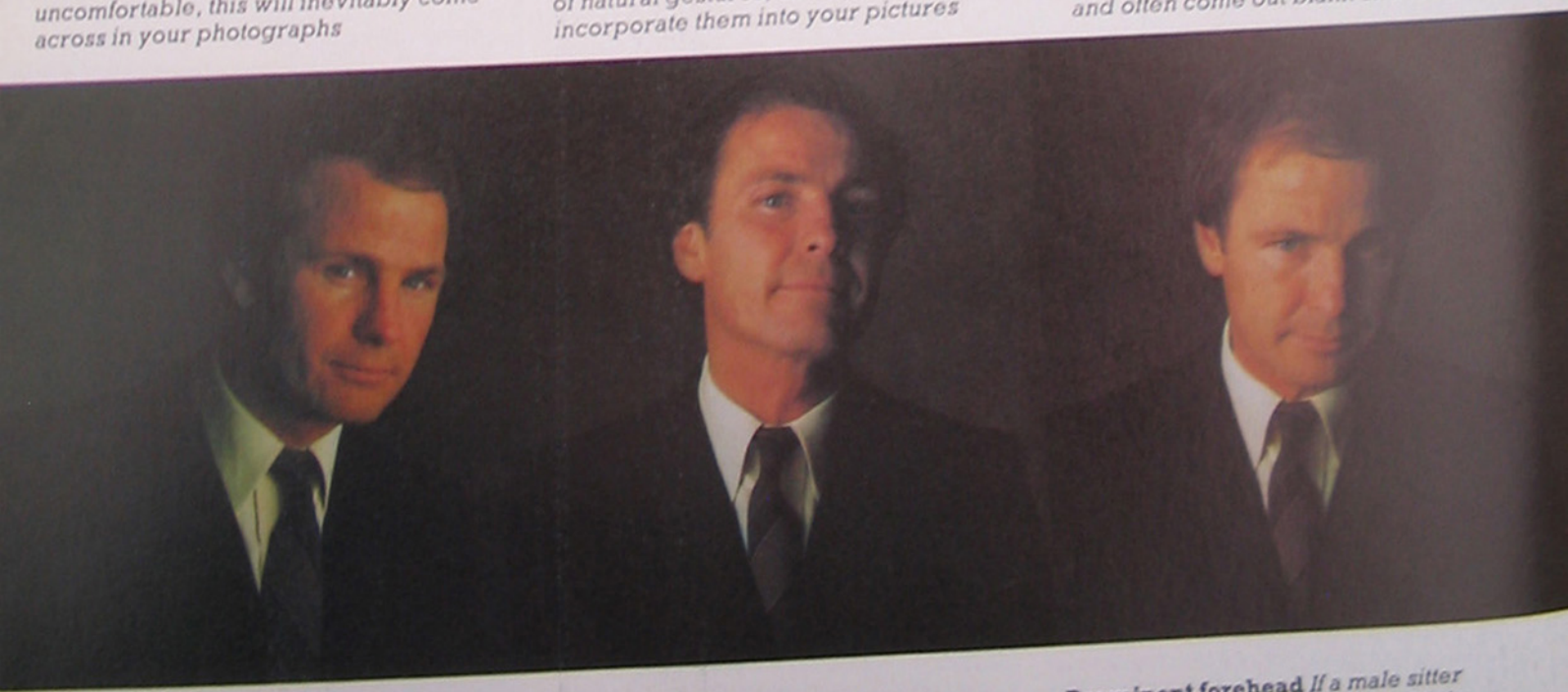
The freestanding pose is probably more effective with glamour pictures than with any other type, but even so, the addition of props and supports greatly increases the number of possibilities. Most professional photographers who specialize in studio shots of girls have an assortment of useful items on hand for



Awkward pose *If your sitter feels uncomfortable, this will inevitably come across in your photographs*

Hands for expression *Take advantage of natural gestures, and try to incorporate them into your pictures*

Clumsy fingers *Do not overdo it—hands can sometimes be a distraction, and often come out blank and featureless*



Shifty look *A sidelong glance can occasionally be effective, but here it merely makes the model look shifty*

Long neck *Unless you are aiming for a very dramatic picture, try to conceal a model's physical peculiarities*

Prominent forehead *If a male sitter has receding or thinning hair, this is emphasized when he looks downwards*

this purpose: a wicker chair to lean against, or a parasol to occupy a model's hands. These and other props are frequently used to aid both the model's pose and the composition of a full length picture.

Besides the more agile standing poses, there are others which would look absurd for conventional portraits, but which are quite acceptable if the model is naked. Poses on the floor are a good example—they are not usually practical for ordinary pictures, unless a very high viewpoint is required, but for glamour photographs or abstract nudes, the floor offers the model greater freedom of movement. The variety of angles and positions for the limbs can be much greater than when sitting or standing, and poses on the floor are particularly suitable where a natural pose is not essential—the model can tense and stretch the body to emphasize lines, shapes and contours.

In addition to greater freedom of movement, posing on the floor also allows more varied camera and lighting angles, which can be an advantage in this kind of picture—it is a simple matter, for example, to shoot from a bird's eye viewpoint when your model is posed on the floor.

Using the setting

For a studio session a roll of paper provides a simple but effective background. For location shots, you must consider the background carefully. The location itself often suggests a suitable pose. An indoor portrait, for example, can make use of furnishings and decor as aids to the model's pose, and as elements of the composition. A fur rug may suggest a languorous reclining pose for a glamour shot. For a formal portrait, you could use a polished desk, with the subject seated, arms folded, or elbows propped in an angular, resolute manner.

If, however, in posing your model you take your cue from the surroundings, always remember that these must not intrude or dominate in the final image.

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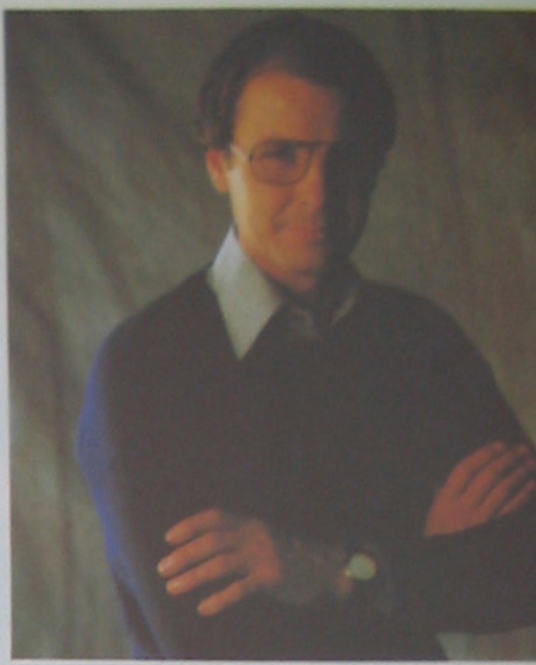
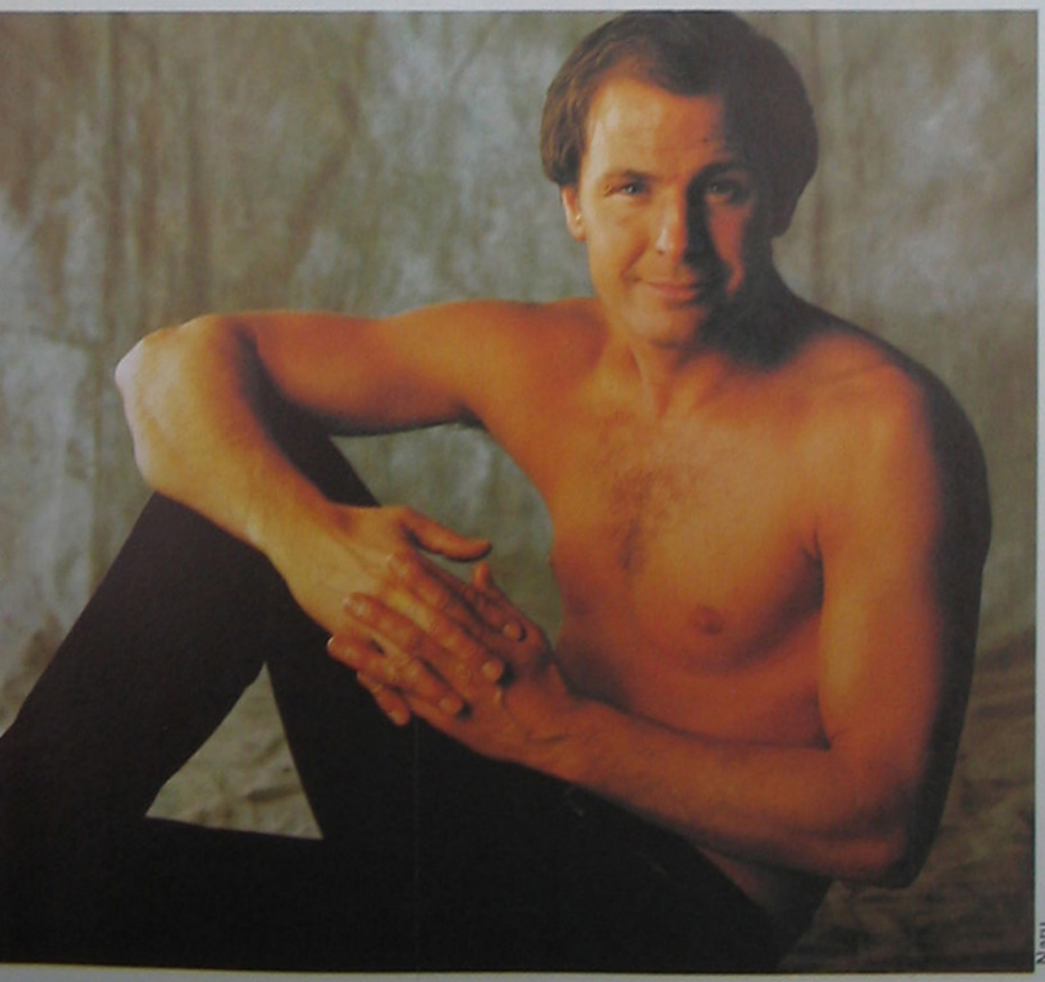


Using the frame *A pose should always be related to the edges of the picture. If you are conscious of the frame edges, you can use them to improve the composition, but carelessness can lead to arms and legs being chopped off*

The human subjects should remain the centre of interest, and all other elements of the picture must play a supporting role—so make sure that the scenery does not upstage the model, perhaps by throwing it out of focus.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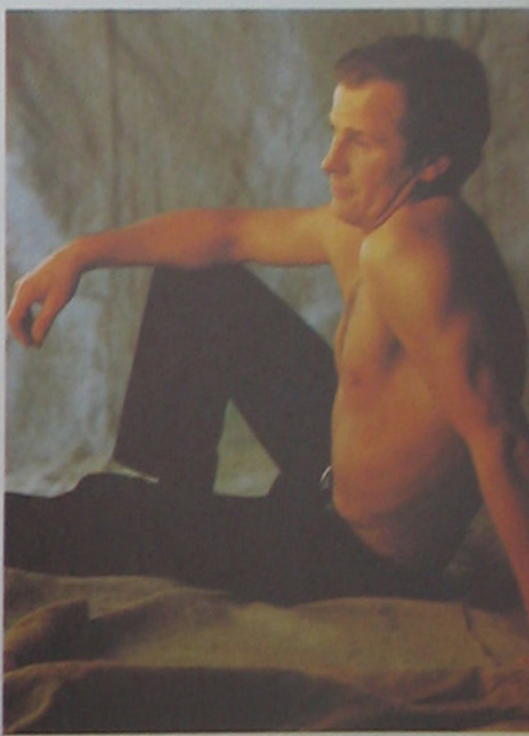


Macho model *Poses on the floor work best with glamour shots—male or female! The pattern of triangles in this graphic composition (left) give the image strength and holds it together.*
Neck creases *If the model's head is turned at an angle, creases in the neck can mar an otherwise good pose*

Edward Weston

By looking at the world around him in a fresh way, Edward Weston produced, over the course of 50 years, some of photography's classic and most memorable images

Edward Weston's wonderfully clear pictures of such simple objects as shells and vegetables, his incredibly detailed landscapes, and his sensuous but direct nudes, have been a source of inspiration to many. With his fresh and straightforward way of looking at things he helped to free photography from its previously slavish imitation of 'art'.

The beginnings of this great career were simple enough. In 1902 he was given a Kodak Bullseye 2 camera by his father—a common enough gift at the time, but one that shaped Weston's life from then on. Soon after he started playing 'hookey' from school to photograph the streets of his native Chicago. He was also armed by then with another camera, a 5 × 7 inch view model, and a tripod he had bought with carefully saved pocket money. Edward Weston had found his vocation, which he proceeded to pursue with passionate singlemindedness.

An early move to try new ground was to leave home at the age of 20, going West to join his sister May and her husband in Tropico, then a small but growing suburb of Los Angeles. His photographic career started with a postcard camera, taking pictures door-to-door of householders, their pets and possessions. He did spend several months at the Illinois College of Photography but became disenchanted with the course. In 1909 he married Flora Chandler, with whom he had four sons. By 1911 he had set up a studio for commercial portraiture which, most importantly, made enough to support his experiments in creative photography.

©Brett Weston 1976 courtesy Center for Creative Photography

Edward Weston *A soft yet very compelling and intriguing portrait taken by his son Brett in 1936*

Tina Modotti *This shot, taken in 1922 and exquisitely composed, reveals Weston's mastery of the pictorialist style —a style which he was to reject only one year later*

His style at that time was heavily influenced by the smudgy, romantic style of the Photo-Secession (see pages 1504 to 1508). Indeed, Weston achieved considerable international success with his pictures in both group and one-man exhibitions. He even dressed the part of the artistic photographer, he was to admit ruefully later, sporting a cape, cane and velvet jacket.

By 1919 he was beginning to reject these artistic conventions, gradually feeling his way towards a much more direct and graphic style, particularly in his non-commercial portraiture. His rejection of the 'artistic' took a quite definite form. His youngest son recalls helping his father about this time to scrape the emulsion off prizewinning negatives so that the glass plates could be used to repair studio windows that had been smashed by him and his brothers! Weston never had qualms about destroying earlier work if he no longer liked it.

A further move towards establishing his own particular way of seeing came in 1922 when he travelled across the country to visit his sister May, then living in Ohio. Here he took his famous pictures of the Armco steelworks. Clarity of form and a feeling for volume and shape replaced the moody and one-dimensional approach of his earlier work. He refined this formula for the rest of his life in his search for a truth which he declared essential for the creation of photographic beauty.

Travelling on to New York he met Steiglitz, the self appointed guru of the Photo-Secession movement. He was encouraging, but, as Weston realized, had nothing to offer him. He was now his own master and confirmed in his determination to go his own way.

And on he went—this time to Mexico. Now he was to play hookey from his marriage, already damaged beyond repair, and, more painfully, from his sons. In 1923 he left for Mexico City with his eldest son Chandler and his pupil and mistress, Tina Modotti — an Italian born minor star of the silent screen, who later distinguished herself as a photographer and revolutionary.

Tina had visited Mexico City the

previous year and met a circle of revolutionary artists responsible for what was called the Mexican Renaissance. Through the influence of these friends, such as muralist Diego Rivera, she was able to mount an exhibition of Weston's prints at the Academia de Bellas Artes. To his astonishment they were not only rapturously received but, more importantly, actually sold. Weston could dedicate himself in earnest to creative photography in a country where his work was appreciated.

But even so, the Mexico years were not easy. Despite his newly won fame, his prints sold only sporadically and he was forced back on commercial portraiture to keep going. 'Tomorrow's tortillas depend on that sitting', he wrote bitterly in his daybook when one client cancelled. He also came increasingly to dislike the retouching necessary to make 'an ancient American woman of questionable age look like a vivacious senorita!'

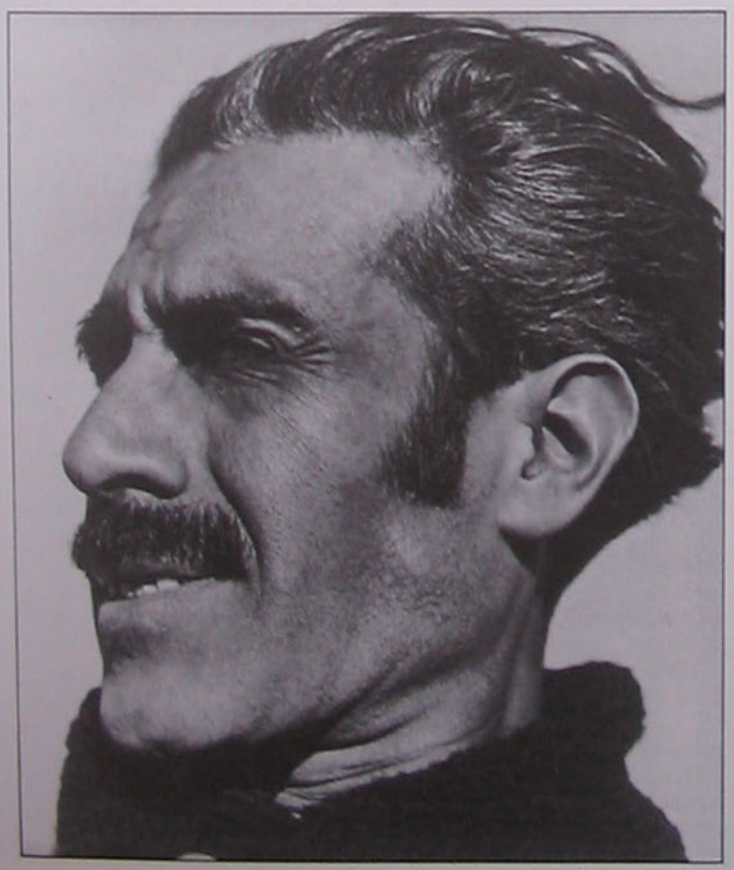
More positively, he had made some very forceful portraits of his new circle of artist friends. Many were taken outside in the strong Mexican sunlight with his 3¼ × 4¼ inch Graflex camera which he always used for moving subjects, hand-held with exposures of up to 1/10 second at *f*/11. However, he always preferred to work with his 10 × 8 view camera as he could see his subject more accurately through the larger ground glass screen. Also, the longer exposures helped him to achieve greater overall sharpness and depth of field. He preferred this format because he always contact printed—retouching was absolutely taboo. To make a 10 × 8 print from his 3¼ × 4¼ negatives he would first make a 10 × 8 fine print and then rephotograph it.

He also rejected his expensive soft focus lenses in favour of a cheap second-hand one that stopped down to *f*/64, the smallest aperture possible. His only link now with the pictorial mode of photography was in his choice of the expensive platinum and palladium printing papers. Imported from England, they were prized for their rich luminous effects. When the supply dried up in the early 30s Weston turned to chlorobromide glossy paper at the suggestion of his son Brett.

Throughout his life Weston always emphasized the importance of a simple technique. He had so mastered his own that he 'felt' his exposures rather than calculated them, finding this intuitive system more accurate than any meter.

Weston's lack of finances in Mexico did not allow for many photographic expeditions. So he turned his camera on to his immediate surroundings—Tina sunbathing, views of his own backyard and cloud formations. It was during this time that Weston first began to experiment with still lifes. Working with Mexican craftwork and toys and, more successfully, even with his toilet which he recorded as a 'glossy enamelled

Edward Weston/1981 Arizona Board of Regents, ©Center for Creative Photography



Armco *Weston's series on the great steelworks so excited him that he wrote in his diary, 'That day I made great photographs'. He moved in close so that the works dominated the frame. He then recorded them with a clarity which signalled his break with contemporary art photography. He also rejected the Pictorialist fondness for manipulating prints*

General Galvan *A good friend of Tina and Edward's in Mexico. Weston took this with his Graflex just as Galvan was about to take aim with his gun for a practice shot*

receptacle of extraordinary beauty'!

Weston's Mexican sojourn was broken by a few months in San Francisco and Tropico, now very suburban, to visit his sons. He returned to the US for good in 1926, his relationship with Tina finally over. Despite the small creative output during his last three years there, his contact with a freer peasant society had affected him profoundly, heavily influencing his simplicity of style.

At a joint exhibition with Brett at UCLA he met a local artist, Henrietta Shore, who painted still lifes. The chambered nautilus and other shells which he came across in her studio fired him to create some of his most exquisite images. 'Not many people', he had written earlier, 'realize that good photographs are made with one's brains.' He experimented tirelessly with light and background to create a series of prints, remarkable for their simplicity and

Green pepper *One of the photographer's most famous images and a fine example of Weston's ability to transform the appearance of even the most ordinary objects*

Nude *A classic study of Charis Wilson, Weston's model, mistress and later his wife, photographed on the sand dunes at Oceano, California, in 1936*

Wrecked car *The experience gained on the Guggenheim project gave Weston confidence to move away from detail to photograph the landscape itself, tackling even ugly, seemingly unphotogenic subjects with success*

Driftwood stump *This powerful photograph, taken in 1937, illustrates Weston's concern to reveal the underlying life and dynamism of the natural landscape*

Edward Weston (1981) Arizona Board of Regents, ©Center for Creative Photography

sensuous power. Weston had invented a new way of seeing, investing his subjects with a solidity and reality that was almost supernatural. To achieve this effect he set his lens at the smallest aperture and often used 4½ hour exposures.

For the next few years he worked not just with shells, but also with a variety of vegetable forms. Indeed, so powerful were many of his images that some admirers of his work were horrified that the vegetable subjects found their way on to Weston's supper table. To their accusations of cannibalism, Weston would reply that he 'could not afford to buy them for art's sake'.

He also applied this close-up approach to his nude studies, which were characterised by his interest in conveying movement. He would never pose his subjects. Instead he waited for what he described as 'the significant moment'. He allowed his models to move, even dance, to find poses which were comfortable and natural for them. All this produced images worlds apart from the unnatural 'art' poses of the time. This was also no doubt in part due to his close relationship and emotional involvement with the subjects, be they friends, family or lovers.

In 1928 he began the series of Californian landscapes and landscape details that fascinated him for the rest of his life. First it was the rocks and Joshua trees of the Mojave desert. Then, the following year, he moved to the artists colony of Carmel and from there

explored the wild coastal areas of Big Sur and Point Lobos. Again, it was the dynamism inherent in natural forms that he felt and captured on film as he explored the twisting shapes of cypress roots and kelp and the strange patterns of eroded rock formations.

Weston began to receive widespread recognition for his work and was invited to exhibit at numerous venues all over the US. In 1932 he had his first photographic book published. The same year the influential *Group f/64*, named after the smallest camera aperture, was founded by Ansel Adams and Willard van Dyke. The group was dedicated to capturing the image depth and clarity that Weston had been fighting for since the early twenties.

At the age of 46 he met Charis Wilson, the last and perhaps greatest love of his life. When they met for the first time at a concert, Charis was immediately struck by the fact that Weston seemed the most alive person in the room. Like others before, she became his model and his mistress. She was the subject of his great nude series photographed in the dunes at Oceano, on the Californian coast.

Recognition from the art world came to Weston when he was awarded a Guggenheim fellowship worth $2000 to photograph the American West—the first ever granted to a photographer, which was renewed the following year. He and Charis, with his son Cole as driver, covered a huge distance from Washington to New Mexico photographing subjects as diverse as vacant lots in Hollywood to the rock formations of Death Valley. The book of their travels, *California and the West* was published in 1940 with text by Charis and photographs, of course, by Weston. It was a celebration of a partnership now cemented by marriage.

A year later they were on the road again, this time to illustrate a limited edition of the great American poet Walt Whitman's mystical poem *Leaves of Grass*. They covered the eastern seaboard of the US, from Maine to Louisiana. A funereal note creeps into these pictures, many of them of cemeteries and decaying Louisiana mansions. The sense of disquiet and foreboding apparent in his Californian landscapes of the war years also shows through in a series of surreal nudes of his wife and family, the best known being that of Charis lying on a sofa wearing a gas mask.

His greatest accolade came in 1946 with a major retrospective exhibition at the Museum of Modern Art in New York. Moreover, his friend and erstwhile pupil Willard van Dyke made a film on his work, entitled *The Photographer*.

But Weston's photographing days were numbered. He had developed Parkinson's Disease, a progressively debilitating nervous disorder. He took his last photograph in 1948—of rocks and pebbles at Point Lobos. He and Charis had parted and for the next decade he was cared for by his sons who helped and eventually took over, under his direction, his printing projects. He died on 1 January 1958.

Weston was described by one of his friends as a 'small man . . . with a big camera.' Sons, wives, friends and numerous mistresses all played their important part in a life dedicated to his greatest love—photography. His penetrating vision influenced a generation of photographers from his son Brett to the Mexican Manual Alvarez Bravo. For Weston, photography was 'that thrill of finding beauty in the commonplace' and from this discovering that, 'Clouds, torsos, shells, peppers, trees, rocks, are but interdependent, interrelated parts of a whole, which is life.'

Civilian Defence *One of a series of bitter and almost surreal pictures, here of his wife, Weston took during the war years in and around the house on Wildcat Hill*

Bill Brandt

One of the most innovative of British photographers, Bill Brandt has achieved world-wide respect for the immediacy and intensity of his black and white images

Over the last 50 years, during which his name has become almost legendary, Bill Brandt has been one of the most influential of all British photographers. Renowned for his distinctive and often aggressively dramatic black and white work—from unnerving nude studies to brooding landscapes—he has been the inspiration to a whole generation of photographers. And his emotive documentary work for *Picture Post* in the 40s made an unforgettable contribution to the movement that lead to the creation of the Welfare State in Britain. Above all, Brandt's images—whether documentary or aesthetic—are charged with atmosphere containing an intense quality that captures the eye, forcing the viewer to see what the photographer himself has seen with his own eyes.

His career began humbly enough in 1924 when, as a frail young man of 20, he set out to become a commercial portrait photographer. He had wanted to train to be an architect, but his family felt that this was too rigorous a career for someone who had been plagued all his life by ill health. At the time, photography seemed less demanding.

Brandt's lucky break came when, through a family connection, he was engaged to work as an assistant to the American photographer Man Ray, in Paris. When he arrived in Paris the artistic movement known as Surrealism was in its heyday and Man Ray was a key figure. The surrealist's ideas affected him strongly and there are undoubtedly

Bill Brandt/photographs from *Shadow of Light* (Gordon Fraser)/Marlborough Fine Art

Bill Brandt, 1966 *A self-portrait taken on the East Sussex coast*

Coal-searcher, 1937, *returning after searching the tips for coal nuggets during the depression*

Halifax, 1937 *His cityscapes are enigmatic images, reducing the subject to the bare essentials*

Wiltshire landscape, 1948 *Copses framed by Barbary Castle's ancient mounds*

Wuthering Heights, 1944 *A low angle emphasizes the drama of this famous spot in Yorkshire*

many surrealist influences in Brandt's pictures even today.

Man Ray's work was highly original and he was an excellent portraitist. Brandt learnt many new approaches from him, even though the two men did not develop a strong personal relationship. As Brandt has said, Man Ray 'had a new way of looking at the world. He saw everything differently. This gave me a new excitement about photography and the world as well'.

Also important were the many hours he spent alone in the studio, looking at photographs and studying literary reviews and art journals. And while he was in Paris, the Luis Bunuel–Salvador Dali films *Un Chien Andalou* and *L'Age*

Bill Brandt/photographs from *Nudes 1945-1980* (Gordon Fraser)/Marlborough Fine Art

d'Or further changed Brandt's ideas. These films showed clashing aspects of society next to each other to highlight the differences. It was a simple, but extremely effective technique that Brandt later carried over into his own documentary work.

In 1931, Bill Brandt returned to London where he occasionally worked for the magazine *Weekly Illustrated*. His first regular photojournalistic work came in 1935 when he began illustrating a weekly column written by a friend in a newspaper called the *News Chronicle*.

He was also soon hard at work collecting the material for his book *The English at Home* which was published in 1936. Although *The English at Home* showed up dramatically some of the iniquities of English society, the approach was totally objective, and free from personal comment. This is its strength. He simply shows the reader the appalling living conditions of people living in London's East End while at the same time revealing aspects of life in England's most aristocratic and wealthy households, and leaves the reader to judge for himself. As Raymond Mortimer said in his introduction to the book, 'Mr Brandt shows himself to be not only an artist, but an anthropologist. He seems to have wandered about England with the detached curiosity of a man investigating the customs of some remote and unfamiliar tribe.'

After the publication of this book, Brandt began collecting material for his next book, *A Night in London*, which was eventually published in 1938. This book shows the same marked social contrasts but is shot through by a strong sense of nostalgia. Brandt has said that he had a feeling at the time that much of what he was recording would not exist for much

longer. Subsequently World War 2 was to bring about sweeping changes in British society.

In 1937, Brandt also went to the north of England to record the harsh realities of mass unemployment and inadequate living conditions in places such as Halifax, Newcastle, Durham and Sheffield. The results are as revealing and distressing as the images in *The English at Home*. Only a few of these pictures were actually published at the time, but they were later used to powerful effect during the 1940s in the illustrated magazine *Picture Post* as part of a campaign to support the introduction of the welfare state.

At the end of 1938 Brandt began working on a series of photo essays for *Picture Post*, then just beginning, and he also contributed to several international publications including *Illustrated*, *Verre* and the Surrealist magazine, *Minotaure*.

East Sussex Coast, 1978 *Set against the austere cliffs and rough pebbles of the beach, the woman's form takes on an even more sensuous appearance*

Portrait, London, 1952 *Like most of Brandt's nude studies this picture reduces recognizable forms to their essence, creating an element of the surreal*

Belgravia, London, 1951 *Brandt often used an extreme wide angle for his nudes, influenced by Gregg Toland's photography in Orson Welles' film 'Citizen Kane'*

During the war, Brandt found himself working not only for *Picture Post* and *Life* magazine but also as an official government photographer. His first government commission produced some of his finest work. This was photographing the effects of the night bombing raids on London. Views of streets darkened by the blackout and taken on long exposures by moonlight revealed an entirely new view of the city. Remarkable too were his portraits of Londoners sheltering from the raids in the underground railway stations. Many of these pictures were first published alongside drawings by the sculptor, Henry Moore, in the popular and innovative magazine *Lilliput*.

Brandt was also commissioned by the British Ministry of Information to document the results of the bombing on the cities of England. This work provided the basis for what later became the National Buildings Record (now named the National Monuments Record) and allowed him to develop his personal interest in architecture.

During the war Brandt also began to take a striking series of portraits of poets and writers, which again appeared in *Lilliput*. Over the next decade, *Lilliput* continued to commission portraits of artists, painters, illustrators, musicians and film-makers from Brandt as did *Harper's Bazaar*, which also assigned him to do fashion work. And he went on working for *Harper's* until he was well

Parlourmaid running a bath, 1936
One of a series of pictures taken in the homes of the wealthy classes for the book 'The English at Home'

East End girl *dancing the 'Lambeth Walk', 1939. Brandt's photographs of the poor were not just catalogues of misery but often showed the brighter side of life in the slums*

over 70 years old.

At about the same time that Brandt began this series of portraits, he also started taking landscapes and other pictures for his book *Literary Britain*, published in 1951. Many of his strongest landscapes were produced at this time.

Brandt's work was continually moving in new directions. When he saw Orson Welles' classic film *Citizen Kane* in 1943, his interest in architectural photography for the National Monuments Record was rekindled. Welles had shot with wide angle lenses and specially built sets and the new look this gave to rooms fired Brandt with an increased fascination for photographing interiors.

The wide angle look also influenced his work on the nude—the first example of his distinctive wide angle nudes appeared in *Lilliput* in 1944. Later, he pursued this approach vigorously.

At first Brandt used a camera made in the early 1900s for use by auctioneers and the police. He bought it from an antique dealer for a nominal sum. The wide angle lens and pinhole sized aperture gave pin sharp detail but with amazing distortions if the subject was close to the lens.

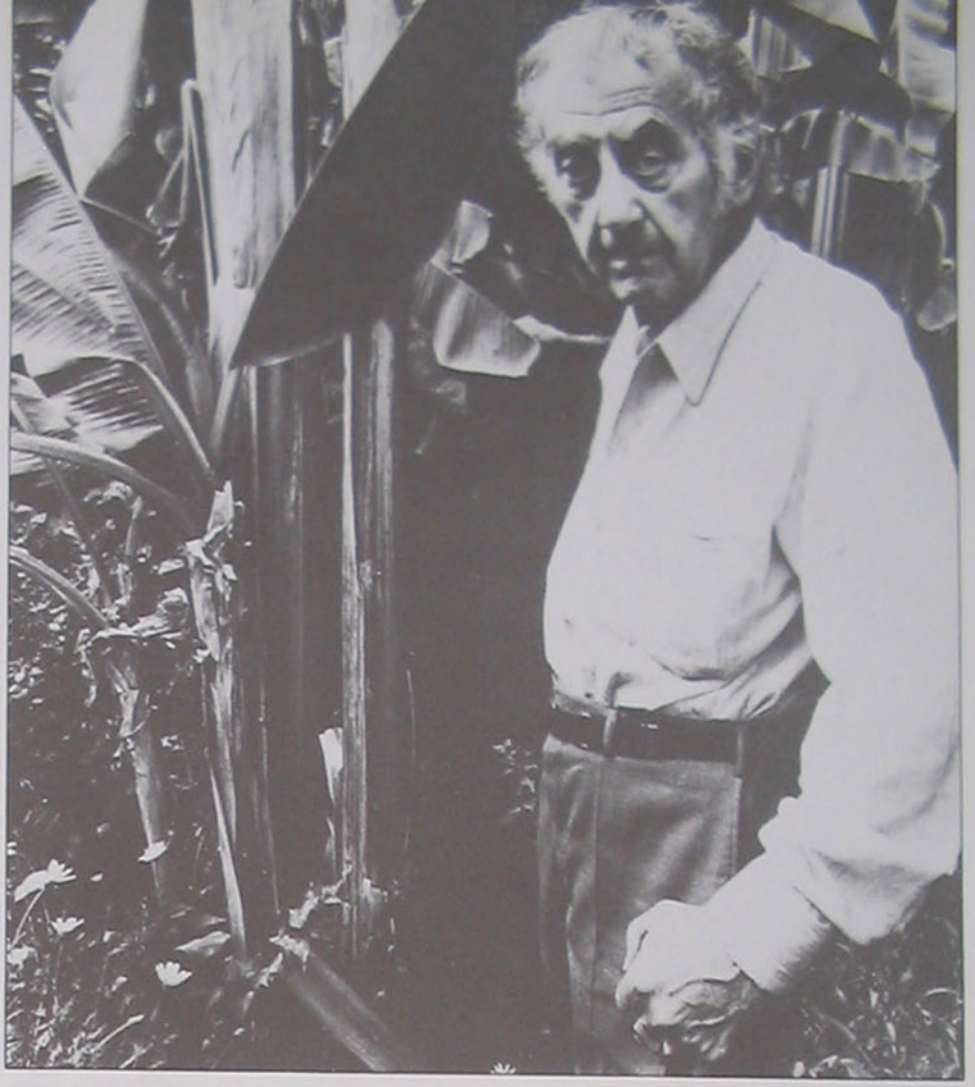
Because the image in the viewfinder of this camera was so dim, Brandt was working almost 'blind' and he suggests that his early nudes were taken not by him, but by the camera. This almost 'accidental' approach suited the rather experimental nature of his style. But as his eye developed and his ideas became more clearly formed, he started to use a Hasselblad.

Just as in his portrait work, many of his nudes rely for their impact on their settings and he gradually began to take more and more of his pictures out of doors—in particular, on stony beaches.

Over the years, his nudes became more and more outrageous and disturbing. His early nudes are soft and gentle, if at times puzzling and challenging. But later they include strong elements of horror and alienation. The unnervingly claustrophobic wide angle view certainly contributes to this effect, but Brandt's increasing tendency to print to give maximum grain and stark contrast is also important.

Bill Brandt has always felt strongly that the photographer should be closely involved in producing final prints. Indeed, much of his time in recent years has been taken up with producing fine prints of his most popular work. As he has said, 'I consider it essential that the photographer should do his own printing and enlarging. The final effect of the finished print depends so much on these operations. And only the photographer himself knows the effect he wants.'

Beyond this, Brandt feels that if the photographer is to know what effect he wants, he must be stimulated by his subject—he must respond to his subject positively. Significantly, Brandt seems to believe that photography is much more about 'seeing' than careful composition—providing the photographer is



Bill Brandt (photographs from *Shadow of Light* (Gordon Fraser)/Marlborough Fine Art

Bill Brandt (photographs from *Portraits* (Gordon Fraser)/Marlborough Fine Art

sufficiently receptive, composition can be almost instinctive. But it is important, he feels, to come to a subject without preconceived ideas or expectations. As he says 'If there is any method in the way I take pictures, I believe it lies in this. See the subject first. Do not try to force it into a picture of this, that or the other thing. Stand apart from it. Then something will happen. The subject will reveal itself.'

Man Ray, 1970 *The Surrealist painter and photographer was Brandt's mentor at the beginning of his career in 1930's Paris*

Peter Sellers *portrayed as the epitomy of the English gentleman as he sits on a park bench reading a copy of The Times*

Creative approach

OUTDOOR NUDES

Whether the location is a woodland glade or a desolate expanse of salt flats, photograping nudes outdoors frees you from the confines of a room or studio and allows you to combine the human form with the contours of the landscape

Pete Turner/The Image Bank

Nude photography is usually associated with studio work or at least some indoor setting where lighting and conditions can be carefully controlled. Yet once you start thinking about combining a nude with an outdoor location you will find that there is endless scope for creative photography.

However, choosing an outdoor location is not always easy. It is important to look for a place where there is some privacy so that there are no passers by to offend and so that the model can feel relaxed about the session—though professional photographers and models often ignore such niceties. In looking for a location, it is wise to aim for small secluded areas which offer scope for a variety of shots, rather than aiming for a wide, open vista. Look for small details—a patch of colour, rocks or trees with textures that can be effectively contrasted with the skin of the model, or perhaps a shapely rockface or a flat expanse.

A quiet stretch of beach may be an ideal location for your session. The water itself offers scope for shots of the model lying in the surf or splashing in the waves. The still, clear water of rock pools can be ideal for a set of abstracts—close-ups of sections of the model partially immersed in the water. Of course, the exotic feel of a beach location will only come across if you choose a clear sunny day for your session. A polarizing filter may be useful for strengthening the colours and for reducing the reflections on the water.

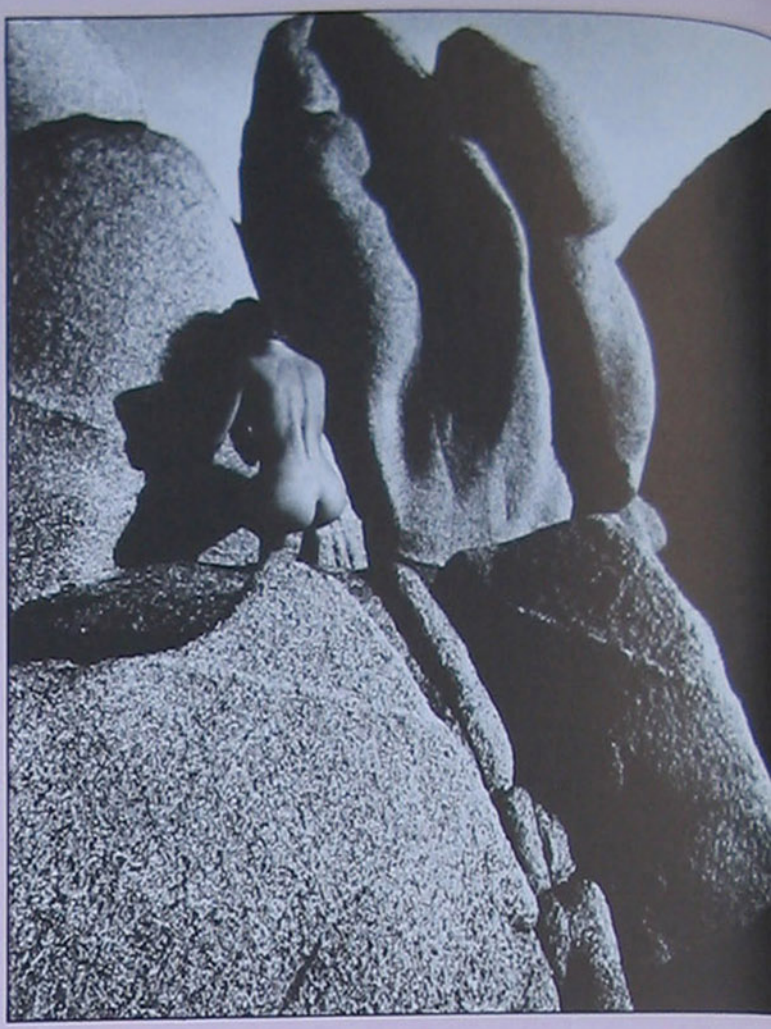
The grainy, high contrast black and white beach nudes made by Bill Brandt demonstrate some of the potential of such a location. His combination of selected parts of the nude form, and the curvature of the pebbles on the beach created superb abstract shapes that have become established as classics in photography.

A beachside location is by no means the only place suited to an outdoor nude session. A quiet stretch of woodland or a secluded field can offer equal scope. The shapes of trees and branches can be used to echo and complement the shape of the model, while ferns or tall grass can make a soft, atmospheric setting. If you can find a fast moving stream, try posing the model next to—or even in—the stream, asking him or her to hold still while you experiment with long exposures to render the water a delicate mist. Of course, you may also want to try using a fast shutter speed or flash to depict the model surrounded by drops of spray suspended in the air.

Pictures taken in such locations can

Franco Fontana/The Image Bank

Male figure *An open stretch of salt flats in Utah and late afternoon light produced an atmospheric combination of human form and natural surroundings.* **Girl sitting** *A similar choice of locations, but here the early evening sky provides an ideal background.* **Breast and sky** *Close-ups offer the chance to experiment with an abstract approach*



Michael Busselle

Red field *Outdoor nudes are good subjects for special effects—here infrared film and a sepia filter caused this unusual coloration.*
Rockface *Rather than simply setting the nude in the landscape, make the landscape and nude work together—here black and white film enhances the contrast in textures.*
Beach *Underexposure creates strong shadows in bright sunlight*

have a very natural look to them. In classical art, sylvan settings were very popular for nude studies since the figures became water or woodland creatures, rather than simply naked people. This approach is perhaps the least likely to offend people—the erotic or glamour overtones are easily played down, which is why it was much more acceptable to Victorian eyes.

There are occasions when a broader sweep of landscape can be included in an outdoor nude. For instance, in an area of gently rolling hills it is possible to combine a close-up shot of the undulating curves of the female form with the background clearly visible so that the similarities in shape are emphasized. The extreme depth of field of an ultrawide angle lens or a split field attachment on a standard lens could be useful for this. Alternatively, you can take two separate pictures and combine them later, by making a sandwich from two or more transparencies or by a combination printing technique.

Pastoral settings are usually the first that spring to mind when planning an outdoor nude session but by exploiting the element of surprise it is possible to make use of far more unlikely locations. Great potential exists for the intrepid photographer and model who are prepared to venture out into urban locations—a well-known landmark or building, or perhaps a city park with a familiar skyline in the distance. Of course, authorities may frown on such activities and it is likely to draw quite a large crowd—so the best plan is to shoot really early in the morning before everyone else awakes and work as quickly as possible! The effect of posing a nude model outside a famous government or regal building can often be very funny.

However, whether aiming for a comical juxtaposition or a subtle blend of human form in soft, natural surroundings,

it is important to pay attention to the background.

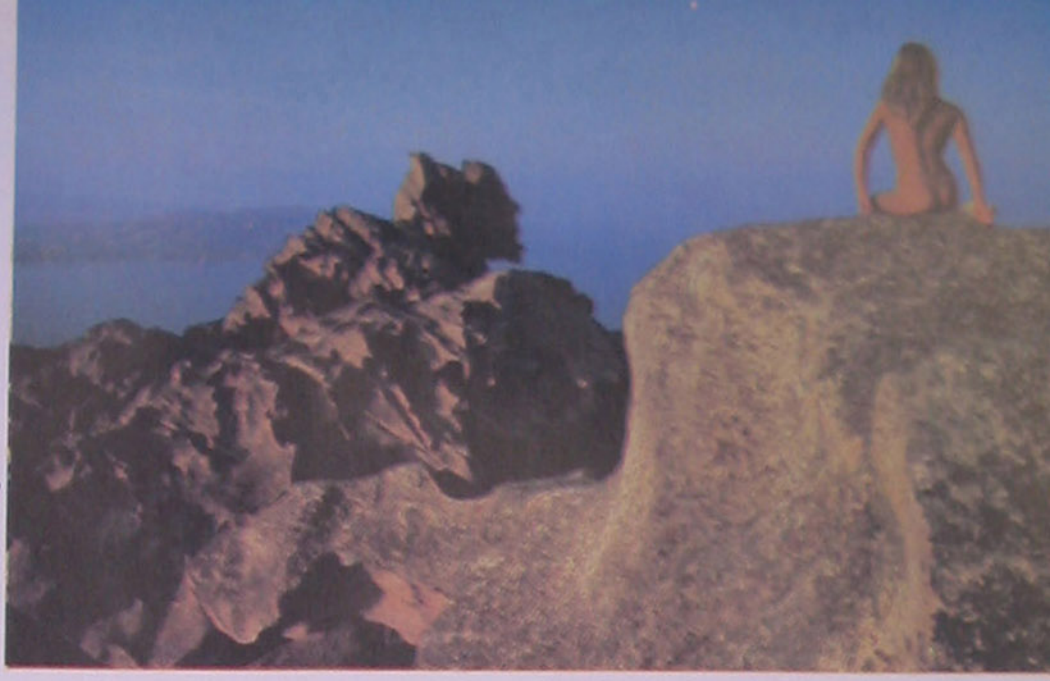
The effect of the background is largely controlled by the choice of viewpoint. Shooting down on to the model posed on the beach from an outcrop of rocks is a simple way of achieving a plain, even-toned background. Conversely, by shooting from a low viewpoint—perhaps with the model standing on some rocks above you, the background can be the sky. Even the bluest skies can look washed out, so use a polarizing filter to deepen the colour.

Shooting outdoors allows you to use natural props to enhance your shots. Driftwood washed up on the beach, an old rusting plough, even a derelict car can all be just as effective as more conventional props like a piece of colourful fabric.

As in any picture, lighting is important, but it is particularly worth considering in relation to the background. Backlighting can be exploited to enhance the appearance of the model, particularly with hair light and skin texture. It can also play an important role in enhancing the background—whether this is sun playing on ocean waves or backlit flowers.

Special effects can be very useful in trying to create something more unusual with an outdoor nude. Infrared film, processing transparency film in colour negative chemicals, soft focus, warming or cooling filters can all be used to alter the actual appearance of the scene. Using flash in daylight can be particularly effective with this subject—try fitting a blue filter on the camera lens to colour the background and a warm correcting filter on the flash to render the model in a natural colour, under-exposing to create a day for night effect (see page 2241). High contrast black and white films are also well suited to this subject.

However, strong composition is far more important than special effects. Careful choice of location and sufficient attention to relating the model to the setting is likely to produce very satisfactory results. It allows you to spend more time attending to a satisfactory pose and to strong composition than in the studio where confined space can reduce the creative potential of your session.



Paolo Curt/The Image Bank

Girl and rocks *Late afternoon light helps to give skin and setting, a warm tone which contrasts with the blue sky*

Swimming pool *Manmade features, such as this swimming pool, contrast well with the colour, texture and rounded form of the body*

Edward Weston/© Arizona Board of Regents/Center for Creative Photography

DAVID BAILEY

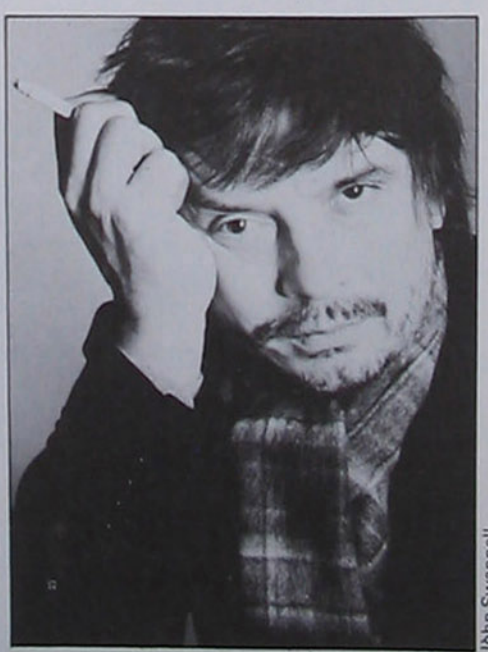
Since his meteoric rise to success in the 1960s, the British photographer David Bailey has established himself as one of the world's most creative and original photographers

When David Bailey first made his name as a photographer in the 1960s he was known not only for the freshness and originality of his fashion photography but also for the direct style of his portraits. An extrovert personality who enjoys being in the public eye, Bailey managed to combine his talent for publicity with a very real talent for photography with the result that he is one of the few photographers who really is world-famous.

Even after 26 years of photography, Bailey is still passionate about taking photographs. 'It's what I like doing. I like it for the same reason that people like painting or growing orchids. It's something you can't help. You've got to do something for 60 odd years, so you might as well stick to the things you do best. I used to play the trumpet. I rejected that because I decided I was tone deaf. But I still paint occasionally and sometimes write—though not seriously. I do a bit of movie stuff as well. Anything to do with the visual really.'

Nowadays, Bailey does very little of the fashion photography through which he became famous, although he still continues to take a lot of portraits and pictures of one of his favourite subjects —women. Indeed, he now photographs practically every subject imaginable—with the possible exception of still life. And although his major source of income is advertising, as a stills photographer and the director of television commercials, his career has branched out in several different directions.

The photographer *in a reflective mood, as portrayed by his assistant, John Swannell*



John Swannell

Since 1968 he has directed and produced a number of television documentaries and he was instrumental in setting up the magazine *Ritz*.

Bailey attributes his success not only to his love of photography but also to a worldwide approach to photography which he feels is essential. 'If you want to be successful in what you do, you have to be international. That's the trouble with most of the English photographers. Nobody knows them outside London. The only working commercial photographers they know about outside of England are Norman Parkinson and Tony

David Bailey

At the dock *Shot in Haiti for Italian Vogue showing Bailey's mastery of composition and design*

Sardinia, 1982 *This enigmatic picture is characteristic of the kind of photograph that Bailey enjoys taking in his spare time. He is planning a book of such images*

The Kodak girl, Goa, 1970 *Another of Bailey's projects is photographing this cardboard cut-out wherever he comes across it throughout the world*

Snowdon. You have to keep working for clients all over the world.' Bailey certainly tends to follow his own advice. A recent trip involved him making six commercials for a German client. His intinerary took him from Munich to Hong Kong to Rio to New York and in between these he fitted in another commercial in Milan.

Working in Italy is something he particularly enjoys. 'Mind you, everything takes you a day longer there. They're pretty laid back. It's always *"domani"*. But you can bend the rules there a lot more than you can in England where art directors usually come to you with a layout which you have to stick to. In Italy they are more likely to say, "Oh, if you think it looks better the other way, do it the other way."

'Half the time you won't even have a layout. They've got the attitude that if they're employing you, it's up to you how you approach the job. The Japanese are similar. If you work with them you can't ask their opinion—they would think you were mad. Once they've asked you to do the job, they don't want to interfere. They're paying you to do it. In America and England, it's more a team thing.'

Nevertheless, Bailey also enjoys working with a team. It is one of the reasons he enjoys so much of his commercial work. 'There are not many good art directors or good copywriters around. But I tend to work with the best. I work a lot with Collett Dickenson Pearce, for example, who are probably one of the best agencies.'

Bailey started taking photographs as a small boy, but went professional after completing his National Service with the Royal Air Force, when he became an assistant to the fashion photographer John French. Just under a year later in 1959 he began contributing to British *Vogue* and he has worked for them ever since. Although nowadays his work for them is almost exclusively portraiture, he was under contract to them for several years to photograph fashion.

In those early days Bailey's strongest photographic influences were the American photographers Richard Avedon and Irving Penn who brought a new direct look to fashion photography. 'I think that one of the greatest fashion photographers of all is Richard Avedon. He has this kind of *nouveau riche* New York magic. I mean he turns fashion photographs into magic—bad, vulgar New York taste. That's wonderful.'

But Bailey himself is also an innovator and it was his ability to ignore the rigid rules that had previously governed fashion photography and introduce a more natural look that made him so successful. 'Fashion's such a peculiar thing. Not many people understand fashion photography. It's something that you can't explain, most people just take pictures of girls in a situation. They don't understand about the woman. The girl has to look good. And if she doesn't look good, it's all a nonsense. Also you have to show the clothes. If you don't do that you're cheating. Fashion photography is about selling clothes—about moving dresses off the rack. People won't come back and use you again if you don't show the frocks.'

A large part of Bailey's success as a fashion photographer has undoubtedly been in his choice of models such as Jean Shrimpton and Penelope Tree in the early days and, more recently, models like Jerry Hall and his wife, Marie Helvin.

'I like working with my friends. I don't really like working with girls I don't know. I hate that dolly model nonsense. I've always photographed models like personalities. That's why they become well known. And I know how they react and what clothes they'd like, the way they like their make-up, how they smile, which side of the face is best . . .

'Not that that's what I've been doing recently. Lately, its been much more about the photograph. I've been using the girl almost as a still life. They're like pictures by the French photographer, Atget, with a girl in them. You see, there are so many wonderful buildings and gardens, especially in Italy. I just love photographing them and, as an excuse, I put the girl in at the last minute. I'm changing that attitude a bit because I've got that idea off my chest now.'

Over the years Bailey became as well known for his portraits as for his fashion photographs. He enjoys portraiture quite simply because he likes people. 'I'm interested in how people change and what we've done with civilization. I don't mind whether it's good or bad—that's for other people to decide. A beautiful rock in Scotland is going to be there in 500 years time unless we blow the whole thing to bits and then it won't matter anyway. But people change all the time and I quite like recording that change.

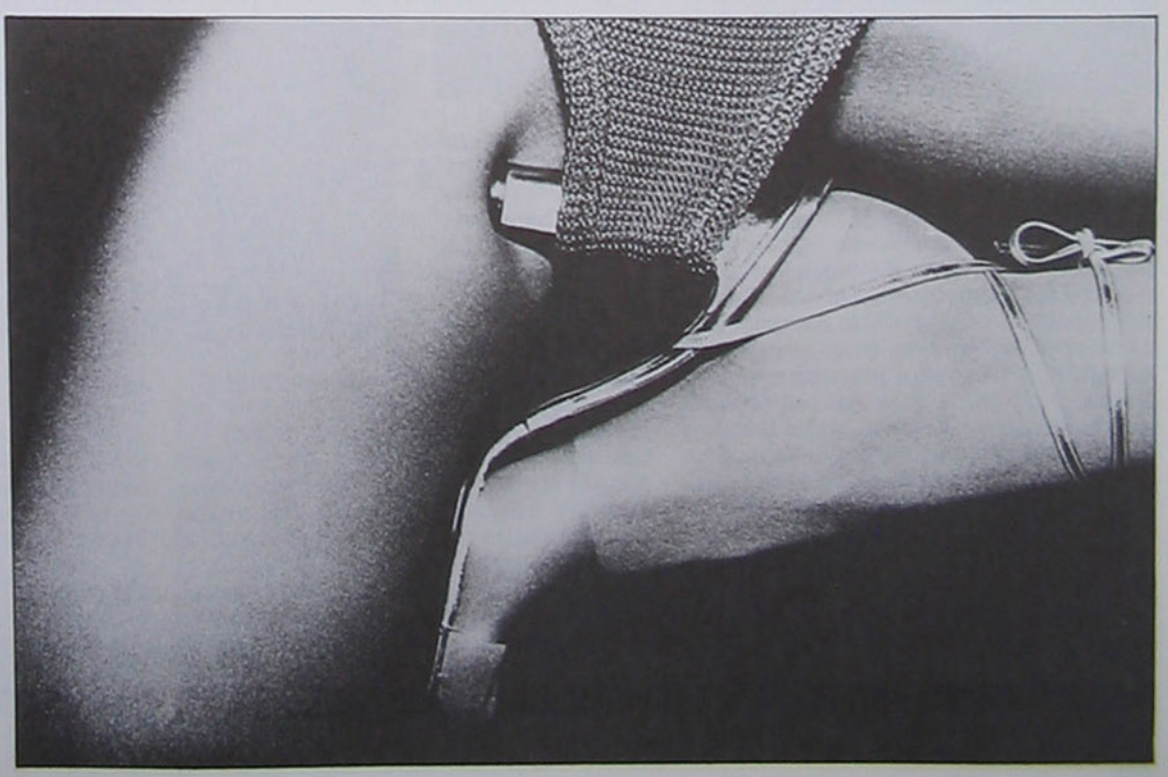
'For me, half the enjoyment of looking at portrait paintings is looking at the way people dressed in the past and the way they looked in a particular period. A picture becomes a historical document, whereas a landscape is pretty much the same—it's not going to change. I like recording the dress of civilization and showing people wearing particular clothes at a particular time in history. Not the fashions, you understand—the social

all photographs by David Bailey

Veiled lady *The model, Marie Helvin, is also Bailey's wife and one of his favourite subjects. Here she was photographed on assignment for Yves St Laurent*

Wallpapered *One of the curious set of images showing 'ways of wrapping women' that Bailey is collecting together for publication*

High-heeled sandal *The eroticism of this image lies entirely in the idea behind the photograph and the suggestiveness of the pose. It was one of many celebratory pictures of his wife in Bailey's book 'Trouble and Strife' (Cockney rhyming slang for 'wife')*



John Lennon and Yoko Ono *This portrait of a famous couple shows Bailey's ability to create very strong images with the simplest props. Shot on 10 × 8*

implications of it all. I can only add one thing to it. I'm a particular person at that time, recording that look.'

This sense of being 'a particular person' recording what he sees is very important to Bailey. He feels that good portrait photographers should have a definite point of view. 'Any good portrait photographer tends to make people look a particular way. If a photograph is by Karsh or Avedon, you can tell straight away. People criticize them for that, but in a way that's their strength. Otherwise it would just be a styleless portrait. You do need a point of view in photography.

In spite of this feeling, Bailey is quick to point out that this point of view should not be contrived. 'There's been a lot of nonsense talked about whether something is meaningful, or whether you've captured your sitter's soul. Who wants their soul anyway? I just want an image.'

As a photographer who really enjoys taking pictures, Bailey always carries a camera with him. He ends up taking a 'couple of thousand' pictures a year and about half of these are just for himself. He reckons that if he's lucky, he gets about six good shots in a year and he usually knows when he has taken one. 'You just know everything's right. The light's right, the situation's right and the picture's right.'

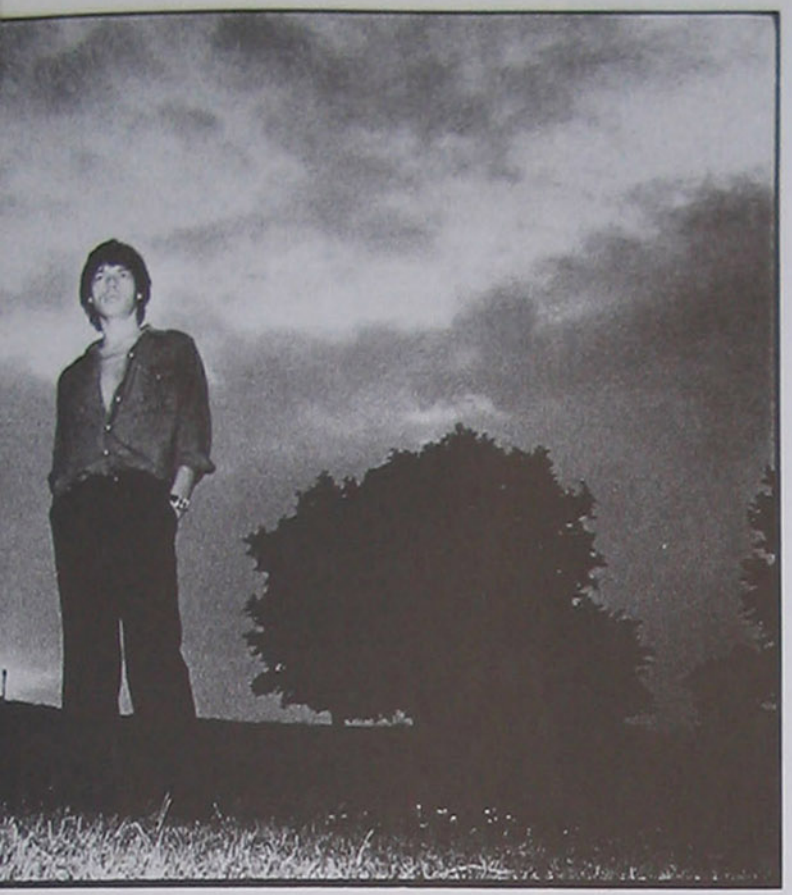
A recent trip to Sardinia to do a Cinzano advertisement produced one such image. 'I thought as soon as I'd done with Cinzano I'd go back to this working class holiday resort I'd seen and do some pictures. It looked like it was a fertile place for images, without being too obvious.' The shot was a deceptively simple picture of a woman's bathing suit hanging in front of a house. He enjoys taking shots that show this kind of personal detail and he is thinking of collecting a few such images into a book.

Bailey is a master of photographic technique and loves to experiment with equipment. He estimates that he owns 'maybe a hundred' cameras and probably uses all of them 'on and off'. As he says, 'They're not collector's items; they're all functional. Their formats range from half frame to 10 × 8. It is boring to say this, but cameras are just like cars. If you're going across the desert, you'd be stupid to go in a Ferrari. You'd take a Land Rover. The same with cameras. If you're going to go up the side of a mountain, you'd take a 35 mm. You're not going to cart a 10 × 8 up there. The camera fits the job. The job dictates the camera.'

When travelling, he takes Olympus cameras with him 'because they're small.' He has several OM2s and the complete range of lenses. 'But basically I only need three lenses. I use the 24 mm, 35 mm and 80 mm most. I could probably manage with those three. With my Leicas, I use the 28 mm, 35 mm and 90 mm.' He also uses the 5 × 4 format quite a lot at present and for this he is using a Linhof.

Although much of his photography is taken on location, Bailey also has a small studio in his house near London's Regents Park. Here he takes some of his portraits, but for other studio work he prefers to hire studios wherever he happens to be working.

An ardent fan of black and white photography, Bailey prefers it because of the control he has over it. He feels that colour is so much in other people's hands. 'There's some man in a white coat at Fuji or Kodak, who decides what colour red is. And, in a way, they decide on the colours more than you do. Also one lab makes your film yellow, another lab makes it green. But I'm going to muck about with colours soon. I want to do a book of shop windows in colour.'

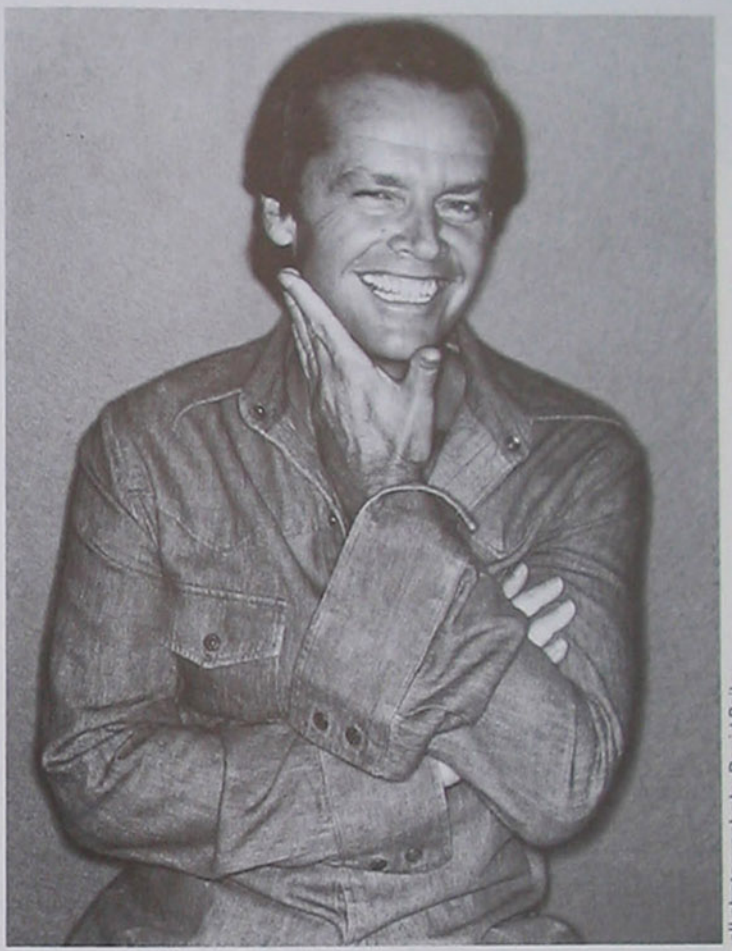


Mick Jagger *Taken on Primrose Hill as dusk was falling. Bailey used electronic flash to fill in the detail, and shot from a low angle*

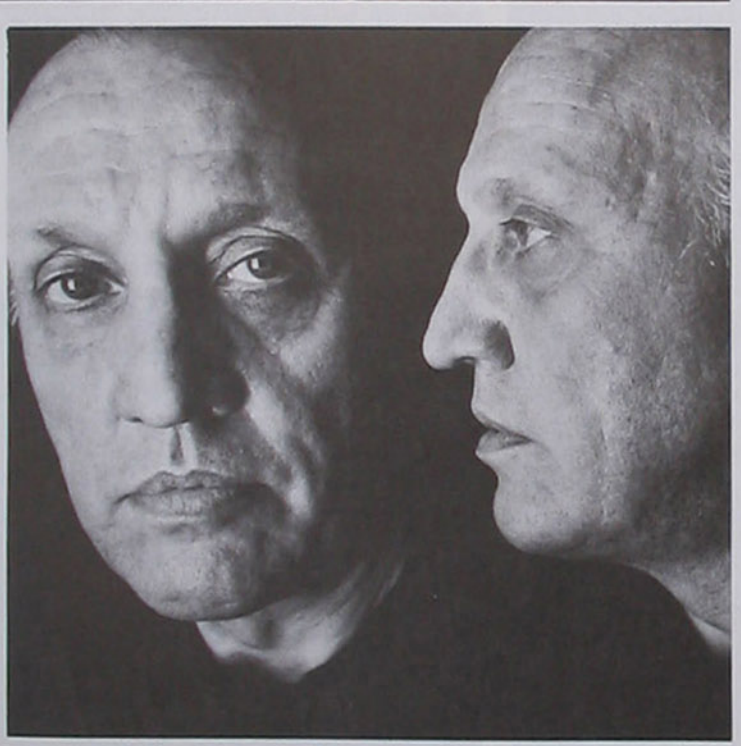
Jack Nicholson *A personal portrait of an old friend taken in the studio on 5 × 4. Bailey enjoys taking portraits and has gained much of his fame through them*

calculated to appeal to the female market. He is aware that it may incur the displeasure of the women's movement but professes not to care about the public reaction to the book.

'I can't be responsible to them. As a friend of mine said to me, "I'd like everyone to like me and I'd like everyone to like what I do. But the world isn't a perfect place and things are not like that". I'm afraid that's what it's like with my nudes. That's the way I see things and that's the way I'm going to do them. It's nothing against women because nobody loves women more than I do. I mean if I was homosexual, they'd be wrapped up men, so it's not that.'



all photographs by David Bailey



Joseph Losey *Double exposure has been used to great effect in this portrait of the British film director. Taken for British 'Vogue' in the late 1960s*

Another of Bailey's more recent books *NW1* is a complete contrast. It is a series of pictures of the architectural features of the area he has lived in for many years. Most of the pictures were taken on Sunday mornings 'when there aren't any people around.' It was a labour of love and Bailey does not expect it to be a commercial success. Its print run of 3,000 is much less than the more commercial *Trouble and Strife* which went to 40,000.

David Bailey has come a long way from the young *enfant terrible* who with Terence Donovan and Duffy made such an impact on the world of fashion photography in the early 1960s. But the intervening years of fame and fortune have not worn away the essential ingredients that brought him that fame in the first place—a continuing enthusiasm for photography and a constant stream of new ideas.

Bailey does all the printing for his exhibitions and books, using Ilford Galerie and Agfa Record Rapid paper. But he uses an outside printer for his press work or when he doesn't have the time to print himself.

He uses a wide variety of film, although for most of his commercial assignments he will take mainly Ektachrome 64, with a back-up of some Ektachrome 200. For his black and white photography he used Ilford Pan F. 'But I wouldn't make rules about it. I use everything. I use FP4 a lot too, especially for my 5 × 4 work.'

Like most photographers, Bailey enjoys seeing his work reproduced in books and he has published a lot of them. They range from *Goodbye Baby and Amen*, his book documenting the famous faces of the 'Swinging Sixties' to a recent book of semi-erotic photographs, *Trouble and Strife* (Cockney slang for 'wife'), featuring his wife, Marie Helvin.

A more recent project is a book of nudes which is a photographic exploration of 'ways of wrapping women'. It was inspired by a Japanese book on wrapping objects, and is hardly

Tim Eagan/Susan Griggs Agency

Creative approach

Distortion

Many photographers strive to achieve an accurate record of the world, but the creative photographer should have no such limited aim. You can distort the world deliberately to produce startling images from the most ordinary subjects

John de Visser

The vast majority of photographers aim at nothing more than an accurate and normal looking representation of the world as we expect to see it. Most cameras are used with a lens which gives a result as close as possible to the view seen by the human eye and a film which can be counted on to give accurate results. And yet this approach means denying yourself the opportunity to look at the world in a different way. By the creative use of distortion you can make the world conform to your own ideas—or you can just distort for the fun of it.

Distortion can be used for many different purposes. No list can be exhaustive but among the most obvious uses of distortion are to create abstracts, to produce humorous or puzzling images and to make a comment in a direct and concentrated way.

You do not necessarily need to use special techniques or equipment to find a distorted view of the world. Careful observation will show that there are a number of ways in which the image of an object is distorted naturally. The modern world is full of reflective surfaces, for

Rain *With a long exposure, moving coloured objects and lights become more or less blurred streaks—particularly effective against the blacks of night*

Reflection *Photographing reflections is easy, but to succeed they must, as here, be genuinely interesting—you should try to be selective*

instance, which reproduce it in more or less distorted form.

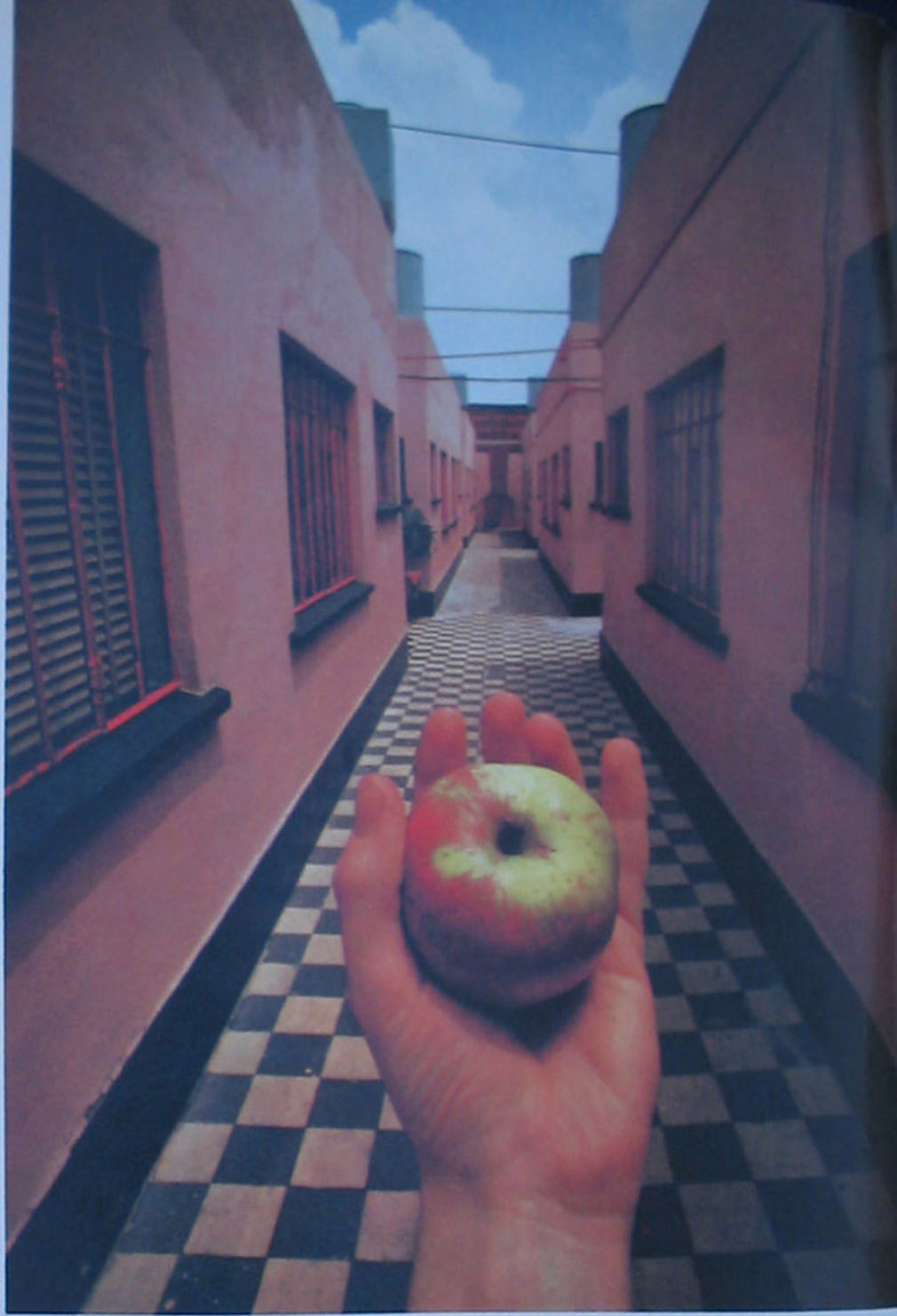
When shooting a reflection, you do not always have to frame to include the reflected object. Indeed, the reflected image might complement the object nicely, showing both a normal and a distorted view. Sometimes the nature of the reflecting surface itself might be interesting—you could choose the reflecting surface to suit the subject. It could be a neat way of visually linking two images. You could, for example, photograph a Rolls-Royce in a city street from such an angle that a tall skyscraper is reflected in its gleaming bodywork to link the opulence of the car with the work that produced it. Done carefully this can be a very effective way of juxtaposing two connected images, with one distorted and framed by the other.

If you shoot the reflection alone, it usually needs to be a very strong or brightly coloured image—most reflections are rather muddy and uninteresting when reproduced.

Cars are a good source of reflective surfaces of all different shapes and sizes—paintwork, windows, hub caps, chrome strips, wing mirrors and so on. A polished surface will always give a better result, so look for these possibilities at a vintage car rally, or look for gleaming limousines or sports cars in a city street. Brass instruments are usually kept gleaming by proud bandsmen and are always an excellent source of reflective surfaces. Windows, from the vast and nearly smooth plate glass expanses of modern architecture to the rippled glass of older buildings, are often very suitable for shooting at or through. Buildings often contain brass or chrome fitments which can give good results, while for an even more controlled approach try making your own reflective surfaces out of tinfoil or plastic mirrors.

While photographing reflective surfaces, it is important to remember that you are likely to appear in your own picture, so either use this effect or minimize it by photographing through a hole in a screen with the camera mounted on a tripod.

You can also create many distortion effects by placing semi-transparent objects in front of the lens. This can mean anything from the use of basic filters to using all sorts of unusual materials to distort and refract the light to a greater or lesser degree. Various manufacturers now make a whole variety of special effects filters which can be used singly or in combination. Some of the more interesting include the linear shutter, which gives an elongated and slightly blurred image (see page 1400), and the prism, which surrounds stark objects with coloured fringes. But there is no need to use only the commercially available filters—you are more likely to get individual results if you make use of more unusual methods. Coloured bits of glass, broken bottles, bits of net curtain, out of focus branches—almost anything can be used to interfere with the light on its way to the lens.



Robin Bath

Try focusing in unexpected ways, perhaps using a stark but dull object such as railings in the foreground, with the subject behind thrown deliberately out of focus, or leaving the whole image out of focus, registering as a completely abstract collection of blurred colours.

In all these largely abstract images there are two basic guidelines to bear in mind. One is that the best results will generally be achieved with strong uncluttered shapes and colour, which can give tremendous impact even if the subject is completely unrecognizable. The other is that you should be courageous with your ideas so that your pictures look self assured and not like mistakes. If you are photographing bright patterns out of focus, make them completely out of focus. If you are deliberately giving a shot a strange colour cast, give it a strong cast. This makes your intentions clear and prevents people from saying 'what a pity you didn't get it quite right.'

There are also many less extreme uses of distortion which aim at a recognisable image rather than a pattern or graphic design.

Distortion for a humorous effect, or to challenge our normal way of seeing the world can be very simple or exceedingly complicated. At the easiest level, try photographing a friend from close up with a wide angle or even a fisheye lens. The results will look peculiar wherever you shoot from, but if possible try to emphasize a particularly noticeable feature—shoot from below to make the chin dominant or from above to produce bulging eyes over a receding face. At a rather more complex level you can deliberately photograph familiar objects so that their proportions outrage our sense of scale. You can, for example, photograph a friend 'sitting on a

Apple *A surreal image—distortion achieved with a wide angle lens. When taking shots of this kind it is usually precision which is the key to success*

Trinidad *A basic distortion method—zooming during a long exposure—and one which usually works well with bright, colourful and energetic subjects*

Portrait *Using your own technique produces really original results. Science fiction writer Arthur C. Clarke seen through a large fresnel lens*

M. Moisnaud/Explorer

Adam Woolfitt/Susan Griggs Agency

toadstool' simply by shooting from close to the toadstool with the friend a long way back, perhaps on a table. Great depth of field will be needed to get both images in focus, and a tripod both helps with this and with the precise positioning which is essential for a convincing result.

You can also use distortion to capture the effect of movement on film and to create the illusion of movement when it does not actually exist. There are many combinations that you can try out, such as panning with a moving object during a long exposure, combining flash with a long exposure, or just leaving the shutter open to give a blur. For an object that is static you can zoom in or pull focus to create impact, or you can make speed lines by panning and then using flash or a short exposure to show the object. Multiple exposures, too, can be used to create the illusion of movement.

Some types of modern film and equipment are so ideally suited to distortion that they make it virtually impossible not to get strange results. Very wide angle lenses for example, from fisheye to 20 or 24 mm offer great scope for upsetting our normal view of perspective. With their great depth of field they allow you to get very close to a small foreground object and make it dominate the picture, while keeping the background in sharp focus. These ultra-wide lenses tend to bend straight lines and, aimed at objects which we know to be straight such as tall buildings, cannot help giving unsettling results.

Infrared film gives eerie unnatural colouring with almost any subject but is particularly effective when used for subjects such as plants and landscapes, registering green vegetation as a lurid pink.

Polaroid SX-70 film can be used to give distorted images in a more selective way

than is possible with most methods. By pushing the film emulsion around before it hardens with a blunt object such as a pen tip, it is possible to distort all or part of the image. Try distorting one building in a straight landscape or one face in a group portrait—the results can be very dramatic.

If working with colour it is best to do most of your distorting in the camera as there is relatively little scope for distortion afterwards. One exception to this is repeated duplication of slides to increase the contrast, or even duplicating a small section of the original transparency to increase the grain. You could, for example, take an ordinary landscape with a good range of colours and duplicate it one or more times. Each duplication decreases the sharpness of the image and at the same time increases both contrast and colour saturation, and by repeated duplication you can make even a nondescript landscape look like something out of science fiction. Blowing up a small section of the original transparency to heighten the graininess can give very good results but it is a good idea to start with a transparency shot on high speed film, as slower films such as Kodachrome have virtually invisible grain even when enlarged (see page 2117 to 2121).

When working in b & w there is virtually as much scope for distortion in the darkroom as in the camera. By control of development time you can increase or decrease both the contrast of your negatives and the effect of grain. Both these elements can be further accentuated while printing, using hard or soft grades of paper and blowing up small sections of the negative.

In addition, you can print with the negative and the paper out of parallel. At its simplest level this can mean no more than raising one end of the baseboard to make parallel lines diverge but it is also possible to bend the paper into strange shapes before projecting the image onto it. If you are using this technique it is best to stop the enlarger lens right down to give increased depth of focus.

There are many familiar methods of distorting the image in the darkroom such as solarization, bas relief and the use of lith film to cut out all intermediate tones, and while these can be difficult, a determined process of trial and error will often be rewarded by dramatic results (pages 914, 1208 and 1358). But it is often the most subtle distortion that creates the most satisfactory pictures.

Andre Kertesz

Nude *There is no limit to the distortions that can be produced by curved mirrors. They generally achieve the most effective results with objects whose shape is familiar*

Stretched *This kind of elongated image is the result of using an anamorphic lens. Popular in movie photography, such lenses require adaptors for still cameras*

David Bailey